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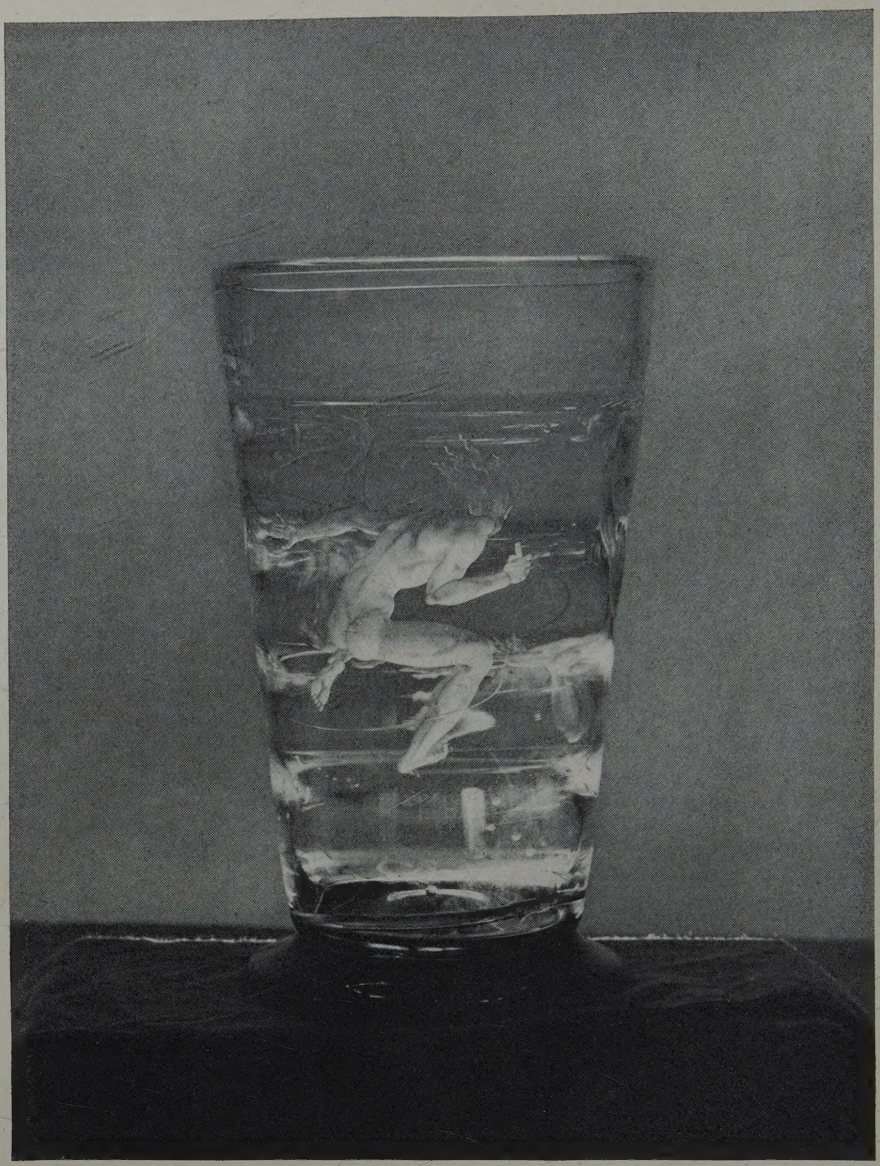
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"The Pearl Fisher"
Vase designed by Victor Lindstrand for Orrefors

THE
AMERICAN MAGAZINE OF ART

Yes, but What Is It?

After a wearying visit to an exhibition of pictures even those whose resistance to paintings is developed in proportion to their enjoyment of them are likely to find themselves asking: "Yes, but what is it?" Even those who already know continually ask such questions. There seems to be no end. And the rest of us also begin to replace our old statement: "I don't know why, but I like it!" with the same question. Meanwhile our attitude of partial acceptance of a painting through those of its attributes that might as well or better be found in a motion picture, a story, or a poem has changed to a question as to what the particular problems of a painter are. Although the question may show exasperation, it at least indicates a confession of ignorance of those problems. And humility is good for the understanding.

Enlarged from its application to one canvas the question is found to apply as well to many paintings exhibited. Even when the questioner turns with some relief to a more conservative work in which "subject matter" is recognizable in more familiar guise, the question is only partially answered—it still lingers in the back of his mind. At least the partial acceptance of the story-telling aspects of the picture is now seen to be insufficient.

Still the question is not answered. Already the experimenters (whose paintings leave us dazed and angry) have started us pondering instead of blandly accepting the obvious. We go back to our old, familiar, obvious pictures and find there something that is not so obvious after all. Of course, there are plenty of exceptions to this, paintings which are so much a matter of surface treatment and shallow content that they no longer even faintly please us. The stimulus of rebellion has led to a revaluation of the so-called "standard" works. Our ability of enjoyment and the opposite are heightened.

One of the results of the new interest in the conservative works is that we find in them more than we did before. We begin to see beyond subject matter and, even if we may not qualify as judges of merit in matters of craftsmanship and technique, we may at least begin to recognize that the painters' problems must be approached with tolerance and understanding. Many of those paintings we liked before (we knew not why) we begin to enjoy now with a just balance between reason and emotion—that is with the whole mind.

And now that we have gained the fuller enjoyment based upon tolerance and understanding we cannot stop. It is not enough to have had our eyes pried open by the "rebels"; we must come back to their work with the same openness of eye and mind to see what their problems are and how attacked.

In doing this we cannot isolate contemporary painting (any of it, however experimental it seems) from the background of contemporary thought. The present tendency of thought is toward synthesis and away from separation and specialization. The urge toward unity, toward organization of facts and elements already known into larger patterns, now predominates. We are more concerned with finding the relative significance of facts and details that we have inherited in disorganized form than in isolating individual parts of the whole. Our chief creative problem has to do with combining the heretofore over-specialized particles of our knowledge into a more habitable universe—one in which we find our places without stumbling and mumbling over undeniable facts. This ideal conception includes those of individual and group; it is the common denominator of them all. Differences tend to become less significant in themselves (unless they sharpen the perception of the whole) as the new world becomes clearer in relation to its component parts, and each part in relation to the other. The blade of grass for its own sake no longer suffices; we are beginning to see the whole field. And so it goes with art for its own sake.

One critic has given us an excellent example. He has pointed out that Picasso's abstractions are in themselves a kind of critical rearrangement of forms, lines, and colors which are part of the common heritage of our time. Even the basic principles used in his paintings have long been known and used by masters of his art. Perhaps he has not rebelled, perhaps he has simply put down another root into the common earth from a different point in time and space. Perhaps only a few of us are ready and willing to acknowledge the possibility and desirability of a new root; recognition may come hard, for or-

ganic growth itself often assumes apparently fantastic shapes. And then, too, we may have to wait for flowers, which as far as we are concerned have not yet appeared.

The difficulty is in admitting to ourselves and each other that really to appreciate art is no easy thing, not even simple. The way is rigorous. It is open to all but completely attainable by few. Yet the admission of difficulty is in itself a big step. Now that we believe that there is more than the first surface appeal to be felt and forgotten it is up to us to go forward as well, and as far, as we may.

Personalities in this Issue

ANNA HONG RUTT, who holds the Ida C. Cook Professorship in Interior Decoration at Northwestern University, was born of Norwegian pioneer parents in western Iowa. She has lived as an adult largely in California, studying and teaching. Besides receiving degrees from the Universities of California and Washington she has studied painting in three American art schools and in several on the Continent. Her Scandinavian blood as well as her creative work in painting and her experience in interior decoration make her article in this issue, "Why Sweden Leads in Design," of much more than passing interest.

STEPHEN J. SCHRAMM, who writes in this issue of how he has enjoyed "Collecting on a Small Income," is a Pittsburgh business man. During the last year of the War he started to work in the mill of a chain-making establishment (where Jim Tully was then inspecting anchor chain for the government). He has been continuously with the same organization except for two years taken out for school work and several more on account of illness. He is now the Assistant Sales Manager.

GEORGE J. COX appears for the second time in these pages with his article, "This Strange Modern Art." In the August, 1932, issue he contributed "Modern Art and this Matter of Taste," which brought an aftermath of objection and praise. Mr. Cox had his early education in Europe, has gone back several times, only to return and settle permanently in this country. For many years as Professor of Fine Arts in Teachers' College, Columbia University, he had every opportunity to study many aspects of the field of art. Now, as a member of the Art Department at the University of California at Los Angeles, he continues his able work.

MALCOLM H. DILL, who writes of "Settings for a Changing America" in this issue, graduated from Harvard College shortly after the war. Three years study in the Harvard School of Landscape Architecture, besides giving him the degree of M.L.A., gave him an opportunity for actual experience with Olmsted Brothers, H. J. Kellaway, Jens Jensen, and others, before and after graduation. He has had his own practice in Dayton, Ohio since 1924. He was an associate editor of the late lamented *Architectural Progress*, a member of the Committee on Landscape Planning and Planting of the President's Conference on Home Building and Home Ownership. He has been a member of the American Society of Landscape Architects since 1926.

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Why Sweden Leads in Design

By Anna Hong Rutt

SWEDEN astonished the world by the beauty of her industrial art products at the Paris International Exhibit of Decorative Arts in 1925. Her leadership in this field was acknowledged by her receipt of thirty-five Grand Prix, forty-six gold medals, and a great many lesser prizes. Added to my delight in the beauty of the Swedish section was a keen curiosity as to what had been going on in Sweden that could have produced such fine quality in the articles manufactured there. Being a worker in the arts myself, I realized that the popular explanation that Sweden had advanced while the rest of the countries were at war was only a small part of the truth. I believed that any one looking behind the scenes would find a rare example of a people working together for an ideal, without thought of remuneration. It was evident that the taste of a nation had been educated to such an extent that its people sought for "art quality" in their purchases, otherwise the manufacturers would not have chosen to supply it. Training the taste of a nation, even one of only six million people, is a great undertaking, and its successful achievement seems to me to be worthy of careful study.

There have been two distinct aspects of the crafts movement in Sweden: first, the appreciation and the reproduction of the old handicrafts; and, second, the creation of a very modern decorative art suitable for machine production.

The development of the people's interest in the crafts started with a patriotic pride in the beauty of the handmade objects used in Swedish farm homes of long ago. Handwork had died out because the machine products were often cheaper, and the handmade things had consequently become old-fashioned. The industrial revolution made great changes in Sweden as in other parts of Europe. In the later nineteenth century many young country people went to the city to work in the factories, and many went to the United States. Much of the joy disappeared from the lives of the people. Their gayly decorated native costumes were supplanted by black store clothes. They seemed to have lost something vital when they began to depend on the cities for factory-made things.

The crusade for the return of the handicrafts began in 1870. One man, Professor Arthur Hazelius, is given credit for starting this movement. He and his university students went through the country collecting examples of the antique crafts of the country people. He called himself the "greatest beggar in Sweden." The country folk did not appreciate the old work at that time and were content to give it to the collectors, sometimes for a small sum, wondering that any one should want it. Professor Hazelius was so successful in his collecting that he was able to open an exhibition within a year. This collection awakened such great interest immediately that private individuals provided the funds to build and maintain the Nordiska Museet (Northern Museum) to hold his collections. He soon realized that the public found the most instructive part of the Museum to be the interiors of old houses arranged in a natural manner. So in 1891 he created the Skansen Museum, out of doors, where old houses of all kinds are reërected and furnished strictly according to their original plans. There one can study the differences in the dwellings from the separate provinces and



Rug in "Flossa" Weave with "Deer at Water" Design
Made in the Johanna Brunsson Weaving School, Stockholm

districts. The church, mill, smithy, dwellings, dairy, Laplander's camp, storehouses, agricultural implements, boats, and the like, help to make Skansen the greatest attraction in Stockholm. Hazelius recommends that a student of peasant culture get his general ideas at Skansen first and then go to the Northern Museum for details and comparisons. The example of these museums has proved very stimulating; local museums have been established throughout the country until there are now two hundred of them. Sometimes fine old farm-houses, inns, and manor houses have been used to house the collections.



Library Table and Chair Designed by A. E. Hjorth, Stockholm



Study Designed by Carl Bergsten for the Stockholm Exposition, 1930

Associations for the promoting of crafts have been a very important factor in this movement. In 1874 a group of educated women in Stockholm formed an organization, the Friends of Handiwork, which stressed aesthetic as well as practical values. They went out among the country people to interest and to teach them. They gathered rare patterns, and wherever they found an old grandmother who knew some of the antique crafts, they induced her to teach the neighborhood. Markets established for the handwork of the country people were so successful that interest spread rapidly, and many local societies and crafts schools were established. By 1930 there were five thousand members enrolled in the County Associations. In 1929, Malmöhus District made a hundred thousand dollars from weaving, basketry, lace making and wood carving, while for the entire country the figures were reported to be in the millions.

During the winter the people can now remain on their farms and work at crafts, which has been a source of much happiness. I have spent considerable time in the Swedish farm homes of today and have learned that since the revival of handwork the situation is very much like that of the old days, when it was customary for both men and women to make everything that they needed. Stories and descriptions of the lives of their ancestors are a favorite topic of conversation between the farm families and visitors. They tell us that during the long winter evenings all the family used to work at handicraft as they sat in one large room, lighted by huge logs in the fireplace. Since the winter lasts many months, there was no hurry, and every worker took plenty of time to make each article as beautiful as possible. The women prepared the flax and wool and wove the textiles; the men worked with wood and metal, while the little girls sewed and the boys whittled. The farmer was his own carpenter, cabinet maker, blacksmith, painter, and jeweler. In the Northern Museum there are beautiful examples of the horse collars, harness, saddles, and carved and gayly painted sleds which were proudly exhibited on the weekly trips to church. The beautiful costumes made by the women showed great variety in the different provinces and even in the different villages.

The present crafts workers are now well acquainted with the history of the development of their particular field of work. One interesting weaver told me that she had seen in the museum examples of fine weaving that were discovered in graves of the early bronze age, and that she had read sagas of the Viking age that told of "picture weaving maids" in the ninth century. Most of the crafts workers seem to prefer using the designs that have a mediaeval feeling. It is evident that the Renaissance had considerable effect on Swedish design, while the baroque, rococo, and neo-classic movement had very little influence. Even when the country craftsmen were affected by foreign styles they transformed all motifs into a sturdy, simple effect expressive of their own taste. Today some of the best designers in Sweden are engaged in making new designs that retain the spirit of the old work. Even the greatest Swedish artists are taking part in the crafts movement. Anders Zorn worked in his own blacksmith shop, dressed in the native garb of the men of Mora, and his home contains many beautiful examples of antique handiwork. Carl Larsson himself built and furnished the charming house that we see pictured in the delightful water colors of his family.

It is no wonder that with these examples and all their traditions the country folk gladly revived the handicrafts of their ancestors. Meanwhile the people as



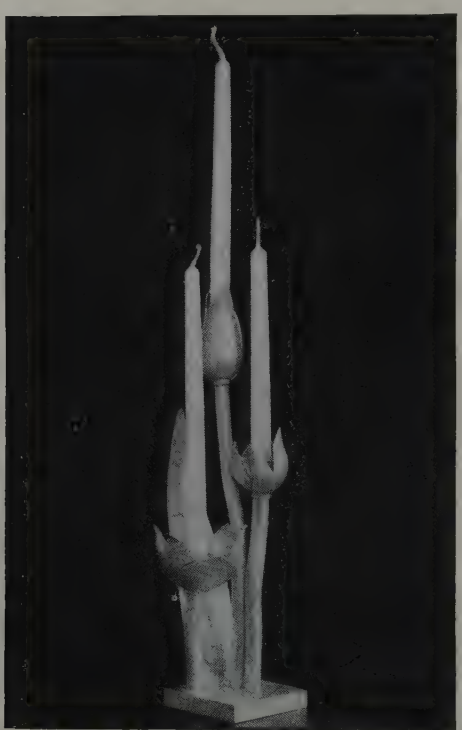
Chair from the Motor-Liner "Kungsholm" Manufactured by the Nordiska Kompaniet, Stockholm



Living Room and Dining Room Designed by David Dahl for the Stockholm Exposition, 1930



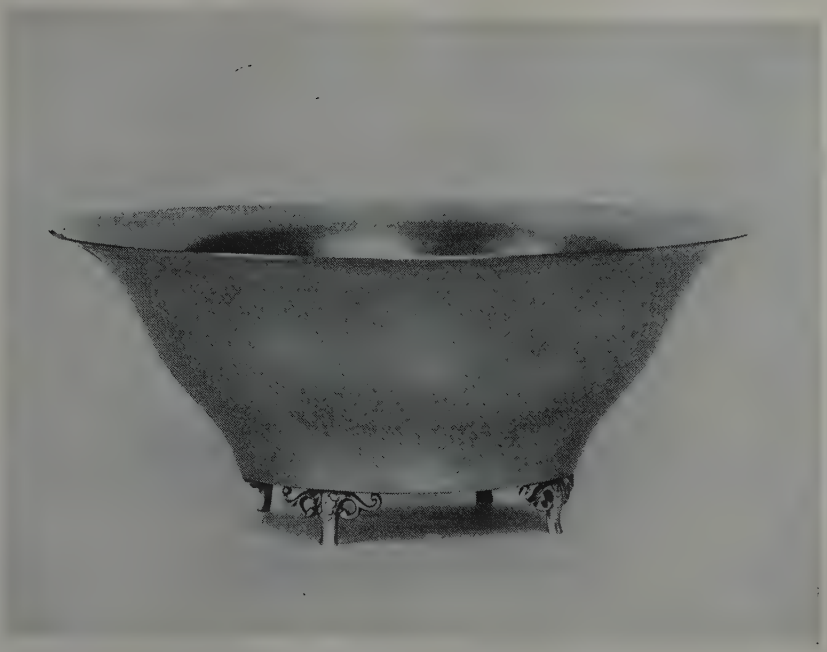
Bonbonières of Modern Swedish Pewter Designed by Nils Fougstedt for the Svenskt Tenn Company, Stockholm



Candlestick of Modern Swedish Pewter



Pewter Candlestick by Nils Fougstedt



Silver Bowl Designed by Just Andersen



Silver Vase by Just Andersen



Bowl in German Silver by Jacob Ängman

All Three Articles Made by the Guldsmeds Company, Stockholm

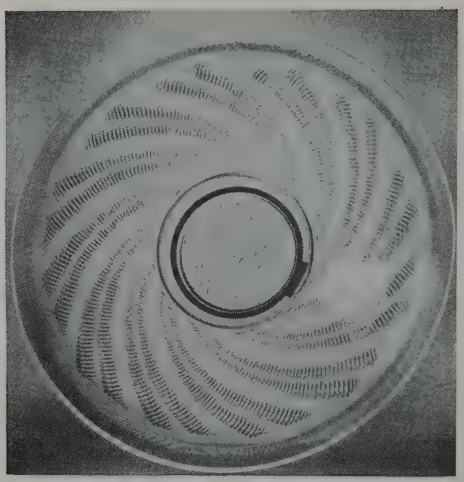


Plate Designed by Mrs. Strömberg for the Eda Glass Works



Topaz Plate with Painted Design by Victor Lindstrand

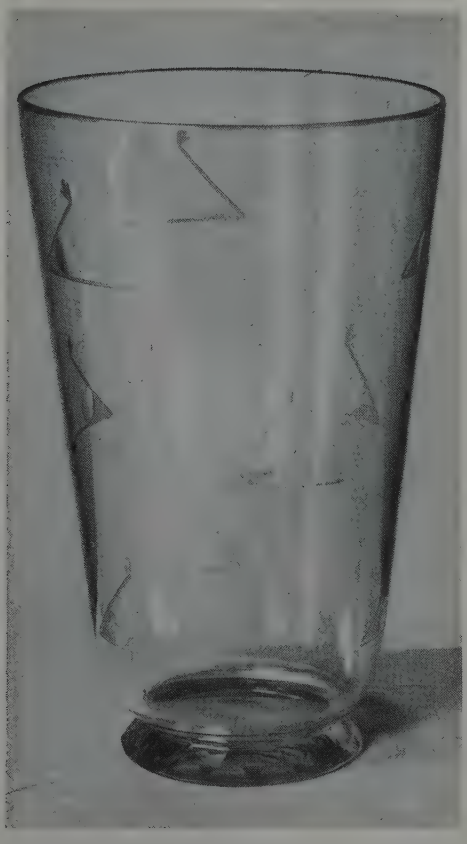
a whole had developed a craving for beauty in their homes. By this time, they desired that every commonplace object should be beautiful. They bought all the handicraft work made in the country, so there has been no effort to export any of it. The city people also became interested in constructing things in metal, wood, and clay. In 1899 the artist Prince Eugen established the Home Sloyd Union ("sloyd" is an English term adopted from the Swedish *slöjd*, applied to the making of things by individuals or families in the home or school as opposed to mass production in factories) to instruct and to aid in selling their products. To my mind there is no doubt that an influence of great importance in training the taste of the Swedish people in art crafts has been the work of the schools in the teaching of sloyd and drawing. The educational sloyd work of Sweden resulted

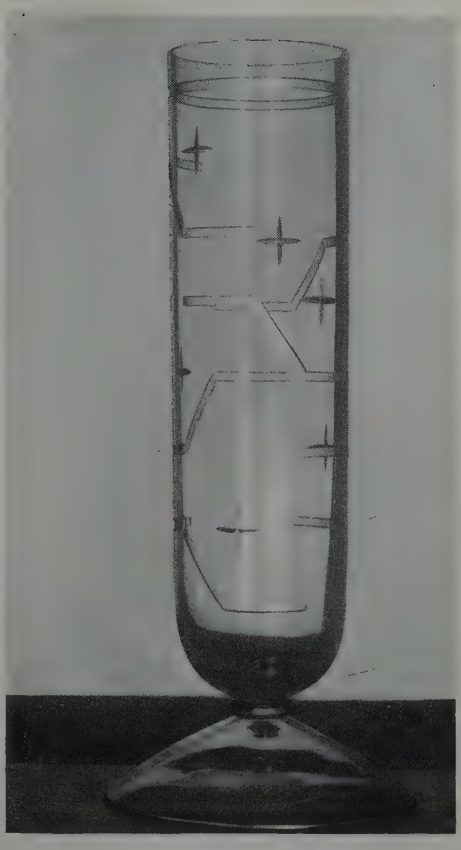


Sea-Green Vase by Victor Lindstrand for Orrefors



Crystal Bowl in Pale Topaz by Simon Gate for Orrefors





Flower Vase *Vase in Antique Blue*

Made at the Kosta Glass Works from Designs by Elis Bergh

from the efforts of Otto Salomon, who believed that manual training was important as a balance for brain work. His school, the Nääs Training College, trains sloyd teachers for Sweden and also for many foreign countries. The aim of the school is to teach the youth a respect for manual toil, dexterity of hand, and appreciation for grace of line and form. Drawing and design go hand in hand with sloyd. Drawing is a required subject in elementary schools, continuation schools, secondary schools, normal schools, and the higher teachers' seminaries. Sloyd is also required in most of these schools. In my opinion it is this thorough training in drawing, design, and handwork that has made Sweden a nation of craftsmen, or, at least, a nation appreciative of good craftsmanship. The people are interested in what the schools are doing. There is a society called "Art in the Schools" which commissions the greatest artists in Sweden to paint mural decorations for the school buildings, believing that the children's eyes ought to become familiar with the beautiful. In Stockholm there are two state schools where students can get art training free.

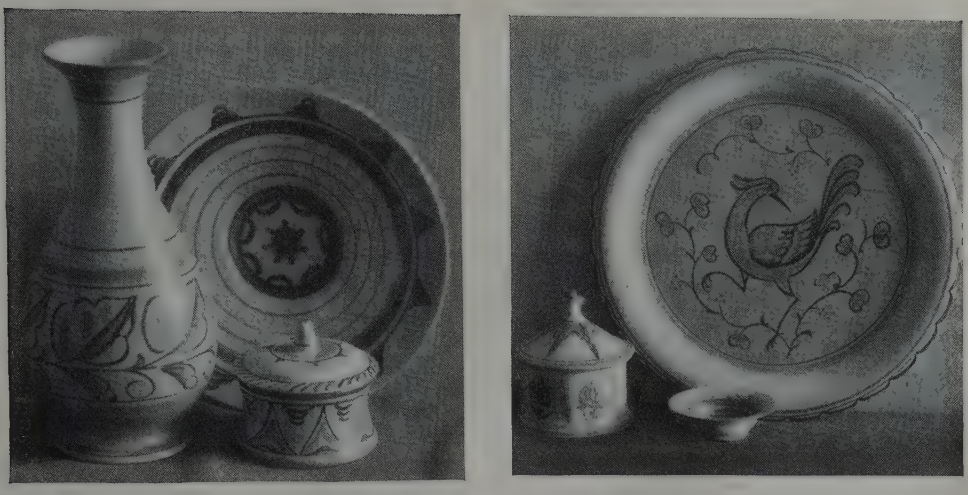
A new type of industrial art work began to appear about 1900, so there were developing side by side in Sweden two different expressions of art crafts: one in hand-made articles in the tradition of the past; and the other in factory-made

contemporary products expressive of our own time. The Swedish people have accepted both types, realizing that the same aesthetic principles underlie any object of artistic merit, regardless of its style.

The contemporary industrial art movement is part of the great movement that has swept all over Europe. It is a reaction from the uninspired copying of historic styles that was customary in the nineteenth century. It stimulates interest in new forms that are suitable for machine production and are related to this age. The first important expression of this movement was the International Exhibition of Decorative Arts, held in Paris in 1925. Only the modern or contemporary forms of industrial arts were invited. Although France was hostess, she was by no means the leader. Her fine critical taste and her business ability enabled her to "cash in" on the modern movement first, although Austria, Germany, and Sweden had done finer work. The Swedish Pavilion at this Exposition was described as follows by Joseph Breck of the Department of Decorative Arts at the Metropolitan Museum: "This little building with its air of quiet distinction was an oasis of delight. Here was beauty of proportion, of simple masses, of clean lines. The same freshness of expression—without violent departure from tradition—characterizes Sweden's exhibit of applied art." However, Swedish designers were not satisfied with this work. They turned their backs on these triumphs and started off in an entirely different direction. Their clear thinking enabled them to realize that the semi-classic ornamentation they had used so skillfully was only the end of a movement and could be carried no further. The prohibitive cost of the luxury articles they had designed made the artists realize that the challenge was to produce utility articles whose beauty depended on the structural design and the material itself, which could be made by machine at so low a cost that they would be available for the general public. The results of this effort were displayed at the Stockholm exhibition of 1930 and the London exhibition of 1931.

In Sweden, the problem was only half solved by the production of beautiful and inexpensive articles: it was also necessary to train the public to appreciate and to buy them. This piece of adult education took great effort and coöperation on the part of those people who were working for high ideals in decoration. It is generally agreed that an important contribution to the success of the modern movement was made by J. E. Sachs, managing director of Stockholm's huge store and factory, the Nordiska Kompaniet. When Mr. Sachs took charge of the store, he engaged the best artists to design articles for the factory. His personal friendship with the artists made it possible for them to work together to produce things that were both aesthetic and practical. The sales staff, too, was inspired by contact with the artists and successfully performed their important task, which was to persuade customers "that increased beauty results from simplicity of line and form and sensitive treatment of materials." In this large store and factory the aesthetic interest was never driven out by the practical need for immediate financial return. Mr. Sachs had faith in the ultimate outcome and has been rewarded by the results. It seems to me that it is safe to call a movement inspired which makes a merchant feel his responsibility in the elevation of the general level of taste and comfort.

The Swedes appear particularly well able to understand the aim of this new type of machine production. Nearly all of them have the mechanical ability necessary to appreciate the possibilities and limitations of the machine, and their



Modern Swedish Glazed Ware
Designed by Eva Björck for the Boberg Faïence Works, Gelfe

interest is intensified because of the tremendous water power that can be developed in their country. While there are people who refuse to admit the power of the machine, and there are others who bow down and accept blindly whatever the machine has produced, the Swede has taken the intelligent attitude that he must design especially for machine production so that the result will be something more than merely utilitarian. This attitude explains the Swedish acceptance of a type of decorative art that is not yet understood or generally liked in England or the United States.

Le Corbusier, the Swiss architect, defines a house as the machine in which one lives. That is the point of view taken by the directors of the last great exhibition of decoration in Stockholm in 1930. The instructions to the exhibitors were

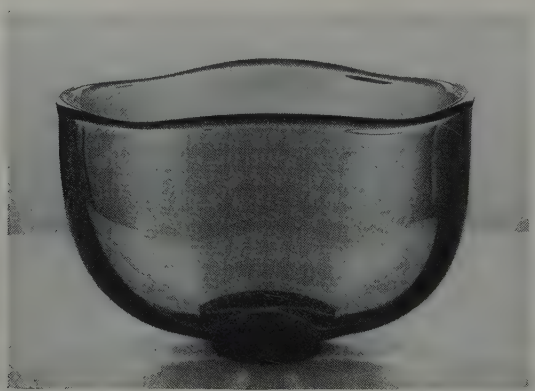


Swedish Faïence Designed in the Modern Style by Allan Ebeling for the Boberg Faïence Works

to plan furnishings for small modern apartments, making the furniture adjustable to different uses and arrangement, while keeping high ideals of beauty, comfort, and fitness of material. The aim was to create pleasant and practical homes for the people of average income. Fortunately, the architect, Gunnar Asplund, decided that it was a fine opportunity to experiment with a modern style of building because of the temporary nature of exposition structures. He built rows of modern houses with flowers, fences, gates, and sidewalks. The exteriors were plain so as not to dominate the contents but were made interesting by great areas of glass and large balconies. In the interiors there was a natural, home-like arrangement of the furniture, glassware, silver, pewter, pottery, and textiles. These showed the extraordinary beauty that comes from harmonizing form, material, and the machine. The exhibition was properly called an experiment in functionalism. As might have been expected most English critics preferred Sweden's earlier neo-classic, highly decorative style to the new. A nation that is still producing copies of its eighteenth-century successes cannot be expected to welcome an idea so different as this.

However, the editor of the *Architectural Review* of London wrote, "It might seem advisable to explain why, not a year after the first, a second special number of the *Review* should be devoted to Sweden and Swedish manufacture. . . . Sweden has a message which England has been trying to fathom since the great exhibition of 1851. That message is coöperation. It is, in our opinion, the most important work of the present day, and Sweden the *one* country which is seriously tackling it."

The aesthetic education of an entire nation is conclusive evidence of coöperation. However, one must give due credit to the particular philosophy of the Swedish people. They have always understood how to make worthy use of leisure time, and they appreciate the fact that the joy of creating things with the hands is one of the greatest satisfactions of life.



Orrefors Crystal Bowl in Dark Green

All illustrations in this article by courtesy of the American-Swedish News Exchange, New York

Collecting on a Small Income

By Stephen J. Schramm

THE Adirondacks were hospitable and friendly. During the two years spent among them, I had regained my health, and many pleasant memories remained: beautiful lakes and mountain scenery, interesting people and happy friendships, a gramophone playing the Grieg Concerto by moonlight. Then the time came for me to leave those lovely mountains, and I wanted to take more than a memory of them back home with me. Perhaps it was just the souvenir urge, but, at any rate, I purchased a small water color of a familiar Adirondack scene. It was the work of a local artist whom I had met once or twice, and I took great pride in its ownership. I can assure you that it was not great art. I can almost say that it had very little artistic merit at all and, although I got it at half price, I made a decidedly poor bargain. Nevertheless, that was a delightful mistake, because it represented my first experience in the exciting business of collecting pictures.

I suppose that there are people who take up the collecting hobby because they believe it is the thing for men in their circumstances to do. However, I am sure that most men and women who gather together a group of paintings, prints, or the like do it as true art lovers, for the joy they get out of it. In either instance, though, the collector is usually a person of more than ordinary means and the hobby a fairly expensive one. At least that is the general impression—and without a doubt many people who would like to own and live with fine pictures do not give a serious thought to the possibility of their doing so. Since I had but a meagre money surplus and only a modest income I, too, wondered whether I could hope to venture into what has generally been regarded as a rich man's paradise. While I wondered, an opportunity came my way. I had been reading what the art critics had to say in their Sunday columns and was caught by an appeal made by one writer in behalf of the artists, who, he said, were having their economic difficulties. Reminding his readers that those men deserved our full support in these troublesome days, he suggested that the work of young American artists be purchased for Christmas, which was then at hand. Sale exhibitions were in progress, and good work was available at low prices. At once I wanted to help in some way but felt that I couldn't do much. Then there was the added disadvantage of my living in Pittsburgh, while the particular showings were being held in New York. Because I considered it a downright imposition, I hesitated at first, but later I decided to answer the good critic's appeal by writing directly to him. I enclosed my check for a tiny, not tidy, sum and said, "If you want to bother with this, have the dealer send me some little thing—anything you choose will be all right with me." For my presumption, I deserved to have the check returned with a note saying, "My dear fellow, what a nerve you have." Actually, I received a gracious letter explaining why there was a delay in replying and stating further that a small oil study by a young but talented artist was being shipped from the gallery. The picture arrived. It was a bit of American scenery, simple and quietly beautiful. My friend the critic said that it satisfied him from a critical viewpoint. It satisfied me in another way—the personal satisfaction of owning a work of art.



John Noble: The Home Port

With the acquisition of my first canvas, hazy hopes crystallized into definite aims and ideals. I was still young and absorbed in business. In past years I had worked hard at my job and had given it practically all of my energies. Cultural interests, with the exception of a few books and an occasional play, were excluded from my active schedule. They were to wait until I had earned a later leisure and the means with which to indulge them. Then overwork resulted in a physical breakdown. With that lesson I came to the conclusion that a full life with only moderate commercial success is better than the pathetic existence of the tycoon with frustrated intellectual tastes. I determined to get what I could out of such things as music, books, and art while I was still young, and to cultivate a wider appreciation of them. Before giving any serious thought to the idea of collecting pictures, I had discovered the joy and satisfaction of good music. A gramophone with a few discs grew into a library of many complete symphonies and several hundred records. Through this medium I experienced pleasure that I had not dreamed of.

But I have digressed from those definite aims mentioned before. Even though I realized that the artist, the critic, and the dealer had all generously coöperated in making it possible for me to own that first oil painting, I became convinced that there was both a place and an opportunity for the picture collector of modest means. I set my goal at one new picture each year and, as a practical method of achieving it, I included an additional item in my annual budget. The sum to be spent the first year would necessarily be small, but I hoped to increase the amount from year to year as my income improved. Looking into the future, I conjured up jolly visions of my picture gallery twenty years hence. I would have at least



Joseph Pennell: Coming Back from Staten Island (Water Color)

twenty paintings at fifty, an age that many men reach before they even get started with their collecting, especially in those cases where a big commercial or professional success is held prerequisite. Of course, many men acquire their fortunes much earlier in life, and some younger men of wealth can satisfy the collecting urge whenever it gets into their blood. But I was not of the latter group; still I could find no valid reason to postpone the thrilling enjoyment one gets from the ownership of something of fine quality. Though the beginning be modest, I should at least have the pleasure of immediate participation in the adventure.

My interest in art sprang from a simple love of the beautiful. I had no pretensions to dilettantism, and at the start I even hesitated about using the word "collection" in referring to my potential group of pictures. Yet for my personal and private fun, I permitted myself the intellectual priggery of deciding that my paintings would be chosen from the work of American artists. I also hoped that my occasional purchases might help to support the younger artists whose work had not yet achieved a ready demand: more priggery, of course, since I did not believe that the size of my pocketbook would generally permit me to buy the wares of famous men in ordinary times. Later, however, I discovered that excellent work by accomplished artists is available in the smaller sizes at very fair prices.

So much for the plans. Now, as to the pictures: in that first year I acquired my second painting in oil—an "Ideal Head" by Ivan G. Olinsky. Then came a breathtaking surprise—a Joseph Pennell water color—one from his New York Harbor series—received as a gift. The following year brought several unusual opportunities, and, although it threw my one-a-year plan temporarily out of operation, I could not resist making a double purchase. One brought me a happy



Arthur B. Davies: Spring Blossoming (Water Color)



Jay Connaway: Vermont Hills



C. K. Chatterton: Haley's House

and wholesome scene of New England country life by C. K. Chatterton, and the other a poetic little piece by John Noble.

By this time I had purchased more than my quota of art for one year and I should not allow myself to make another expenditure for another twelve months. But some one sent me a notice of a coming auction sale. I examined the list of items, glanced at my bank account, and put the catalogue out of sight. A few days later I picked it up again and marked down a price here and there. I had remembered what W. Graham Robertson said in a magazine article about his bidding a small price on a Whistler, which to his great surprise was knocked down to him. So I mailed my bids on a dozen or more items—all trifling figures. I put in a good number to increase the mathematical chance of my getting one of them, but I hardly expected it. It was pleasant news to learn a few days later that my paltry prices were good enough to bring four more pictures to my collection.

During the two years of gathering pictures, instead of two, I have eleven items. In addition to those already mentioned, there are examples of the work of William M. Chase, Arthur B. Davies, Jay Connaway, and Paul Dougherty. I have spent no large sums of money—I did not have them to spend. But I did have something else of the greatest value—the helpful coöperation of dealers and artists, both of whom are interested in the small-income collector. The young collector need have no awe of the big gallery. There he will find a genuine interest in and a sympathetic understanding of his problems. He will get friendly coöperation and the small amount he has to spend will be no cause for embarrassment.

Art is not on a mass-production basis. It is not now, and perhaps will never be, within the grasp of the masses. Nevertheless, it is within the reach of nearly every person who loves art. Any one who feels the urge to collect can do so, even if his income is as small as mine. One can always enjoy the galleries and exhibitions, but ownership of good pictures—that's the vital thing!



Paul Dougherty: Newport—Autumn (Pastel)

This Strange Modern Art

By George J. Cox

THE greatest impediment to the acceptance and enjoyment of much that is strange in modern art lies in the still prevalent idea that it is the artist's business "to draw the thing as he sees it for the god of things as they are." Today Kipling's aesthetic is as suspect as his imperialism, yet many who, as in physics, readily accept that which is neither demonstrable nor understandable, turn petulantly away from any art that offers something that the untrained mind cannot fathom at a glance.

This disregard will remain so long as the artist scorns to explain his strange creations to the eye accustomed to literal pictures. Admittedly, some of their more neurotic statements, like the yammering of Gertrude Stein, are inexplicable to any but the pathologist or the publicity agent. But that phase passes, for one of the beneficial results of the depression is that the perpetrators of such hyperaesthesia are finding that all is not sold that jitters. On the other hand, the radical experiments of Bracque, the more honest phases of Picasso, the sincere if ponderous patterns of Leger, and other thoughtful manifestations of unrest and dissatisfaction with traditional ways of painting, have exercised a very beneficial influence upon the profession. However frigidly received, they stung the massive but slow-moving academic mind into resentful activity, chiefly directed towards their suppression; and they excited less mature but more enterprising intellects to an active investigation, which has led to the acceptance of "moderne" art under various disguises.

Not all of these conquests were permanent—fortunately in some instances, as in the case of the virulent cubism that so transformed the "décor" of pre-depression shops on Madison Avenue. Yet even these excesses, apparently begotten of an unholy alliance between the Ballet Mechanique and Tea Shoppe Arte, have helped materially to strip our furnishings of insipid period ornament and to free many interiors of gloom. Despite these expensive mobiliary extravaganzas, a dilute solution of cubism, expressionism, and surréalism now saturates a large part of our everyday art. Our textiles, an ephemeral and admirable medium for experiment, have been rejuvenated. Without question there is a more lively and intelligent pictorial consciousness about our advertisements—the despicable taste of the cigarette manufacturers notwithstanding—; and, at several removes, the misunderstood modernist has transformed our magazines, or at least the more progressive.

Yet, after all, a unit that repeats with amusing and satisfying rhythm on a textile or the suggestive smash of a good poster may look like adult infantilism when painted ten feet square and preciously framed on a gallery wall. What can it say to the average man that cannot equally well be said by the crétonne and the poster? And to confess, even in informed circles this juggling of lines and shapes and tones and colors fails to hold the attention for any length of time. After the first appreciative recognition of its intellectual organization—of its dynamic adjustment of torsions and strains, thrusts, impacts, penetrations, repercussions, reversals, and what not, the mind tires of all this pictorial gymnastic, realizing that it is not the great artist's business to turn out plastic monkey puzzles but to give form and

color to feelings as profound as those that move the poet and the musician to deathless expression.

Fascinating as cubism, surréalism, and like abstract art may be, they are only facets—though, in capable hands, brilliant ones. Moreover, too often in these intellectually cunning works, their plastic virtues are overwhelmed by their psychological defects. They lack, sometimes with a studied contempt for their audience, any universal appeal. The artist, with nothing profoundly moving to say, is content or compelled to play to a small gallery. It is after all a task for genius to call into play universal qualities of intelligence and feeling—to give, like the great poet, a message to humanity and not to a coterie. The intelligent laity—composed of the trained biologist, the well-read business man, the school superintendent, even the Doctor of Philosophy—will rightly continue to ask that an artist convey an intelligible message if he wishes an audience. They know that great art speaks with a universal tongue that needs no esoteric and involved vocabulary for its interpretation. Faced by the incomprehensible in paint, they shrug the cold shoulder.

And yet—and yet—and hence this attempt at explanation. Why should not the layman, without undue solemnity or uncalled-for peevishness, accept some of the happier minor manifestations of painting and sculpture with the same grateful pleasure that he accepts syncopated music—or certain amusing and clever phases of modern verse?

With this restricted ambition in view, the accompanying diagrams and explanations are given, for the benefit of those who came to scoff but may remain to play, if the game provides something more interesting than the solution of a private obsession. So many critics have demonstrated that modern art was fearfully and wonderfully made, without exciting any affection for the phenomenon or even contributing to the layman's satisfaction, that an illustrated demonstration may be welcome. Every new phase of art has to gain acceptance through the ear as well as the eye—but it is after all the eye that is the important organ. Thus a few visual exercises such as these may lead on to enjoyable personal investigations, in which the subtle nuances of tone, the rich variety of texture and the excitement of color, altogether lacking in these illustrations, will contribute to entertainment.

The first illustration shows a sketch of a few objects such as might be left upon a table by a more than ordinarily tidy Bohemian. The drawing is literal, accepting the casual lines and shapes just as presented to the sight. For Mr. Ford, who once said that he wouldn't give ten cents for all the art left out of his Model T, and for those like-minded, this may suffice. How commonplace it is needs little demonstration. The group itself has no relationship to its frame; there is a crowding of the oblique lines which nearly all run one way, and tiresome repetitions of the flat angles of the table, cloth, paper, pipe, mandolin, and so forth. Compare the by no means adequate treatment of Number 2. Here the artist still sticks to orthodox ways. But, sensing the inadequacy of the arrangement above, he shifts the objects about. He tilts his table lines and, aware of the isolation of the group against the background, he alters tone values and forces some of the table edges. In an attempt to break the too dominant line of the mandolin he turns it about and interrupts it with the bottle. His treatment, as in strings and glass, is more sensitive, and if he shows little imagination, he exhibits some independence and a healthy conviction that copying is not the whole art of composition. It is, nevertheless, a pretty poor effort, and he still conforms to academic ideals of repre-



I



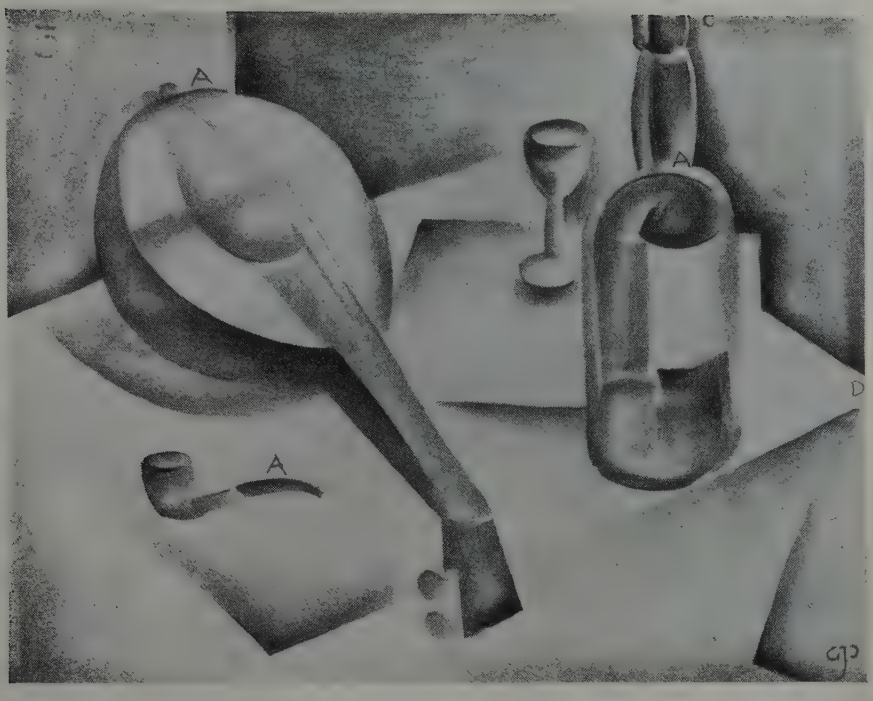
II

sentational art. Within those limits, the group has more virtue and interest than Number 1 and it fills its frame more satisfactorily. But though the placement of mandolin, bottle, glass, and so forth is somewhat better the relationship of the two dark areas is very unfortunate. Note the insecure crescent of the under side of the mandolin badly placed against the dark of the bottle, which in turn is an ugly, double-ended shape—in this respect Number 1 is a slight improvement. In addition the vertical of the bottle is altogether too evident and it crosses the neck of the mandolin at a place where its angle is unpleasantly complicated. Finally, the small darks are spotted rather casually against the light areas.

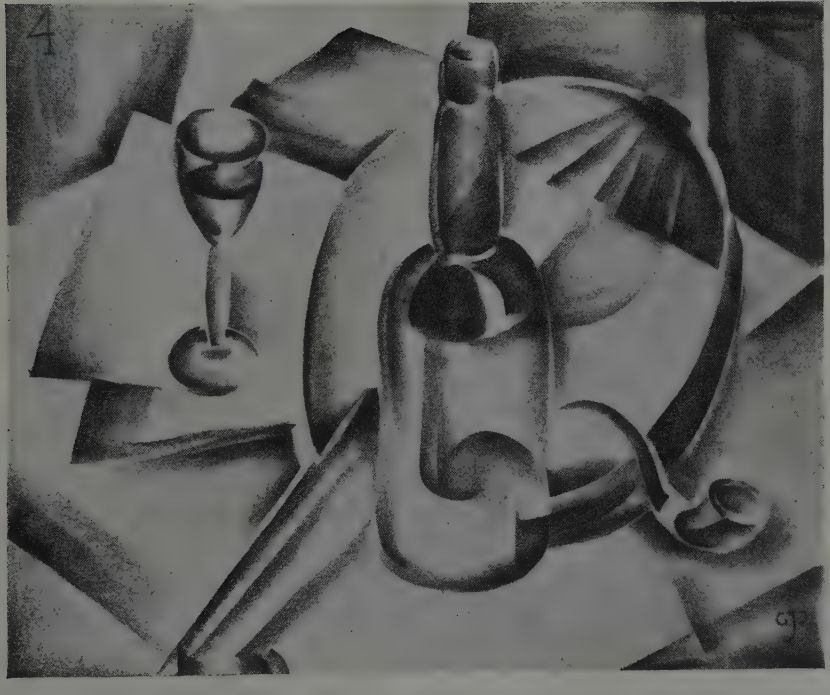
In the next attempt, Number 3, he cautiously breaks with tradition. Moreover he uses his crayon on its edge, which forces him to summarize his statements—always an advantage in a sketch. He suggests forms not in isolation, one by one, but with some appreciation of their relationship. He goes so far as to shorten the neck of the mandolin and bend the stem of the pipe in obedience to a felt desire to make it harmonize with two other curves (A.A.). Being convinced that there are too many ellipses in Number 2, he drops one from the mandolin and pushes the top of the bottle out of the picture, forcing the edges of straight lines to offset the too dominant curves. And for the first time he becomes aware of definite qualities in his silhouettes, as at C–D, where the character of the shape is quite clearly stated; and, conversely, of the suggestive impacts of curves and straight lines and reversals of edges—a treatment almost compelled by the manipulation of the sharp long edge of the crayon. Nevertheless, the composition remains broken up, and the interest is divided between the bottle and the mandolin. In the next essay, Number 4, he takes a bold step away from conventional drawing and composition. The table, tilted precariously, loses its rectangular shape completely. The papers are turned to give a movement to the horizontal surfaces. The bottle now plays the dominant rôle, its stabilizing vertical being repeated in the wine glass, now half full, and an upright at the top right. The pipe curls with baroque luxuriance in response to similar curves in the bottle and glass, and minor curves repeat throughout what is now a composition and not a modified copy.

The analysis of Number 5 will explain how this search for design took hold. The spacing is still confused and the ground too cut up; nevertheless the lines and spaces are no longer the result of accident, each one being in some manner coördinated. Note the progressive opening out of the spaces marked Z—not because they are significant but because they are the result of thought, of an attempt to work back into the composition. Similarly, lines marked B are so organized that they radiate from a point to the outside right of the composition, and those marked A seem to rise from a common center to the bottom left. Thus the angles made by their intersections are related, though here and there variety is given by one or two short parallels, or at D.D. Lastly, observe the definite rhythm set by the repeat of the curve marked 1, and also the way in which certain curved angles and patterns echo throughout the field.

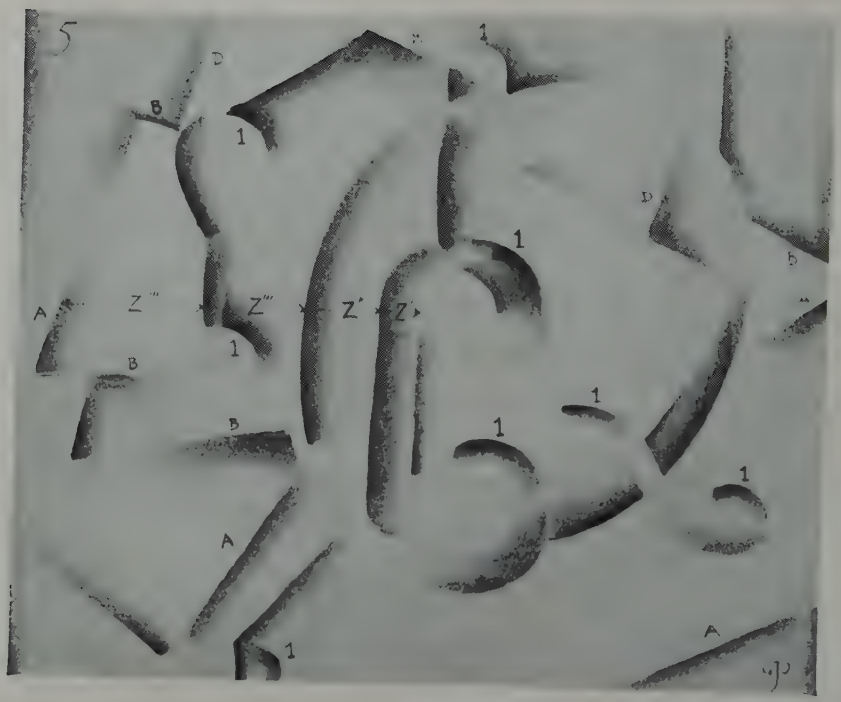
At this stage the artist, from the point of view of the Beaux Arts, is lost. His next effort is an unrepentant attempt at free composition. Missing the significant keys of the mandolin, they are arbitrarily introduced and enlarged at the expense of the length of its neck. The pipe leans engagingly against the bottle in an effort to soften the too obvious impact of the curving side of the mandolin, and the straight edges of what was once a recognizable table are now deliberately emphasized



III



IV



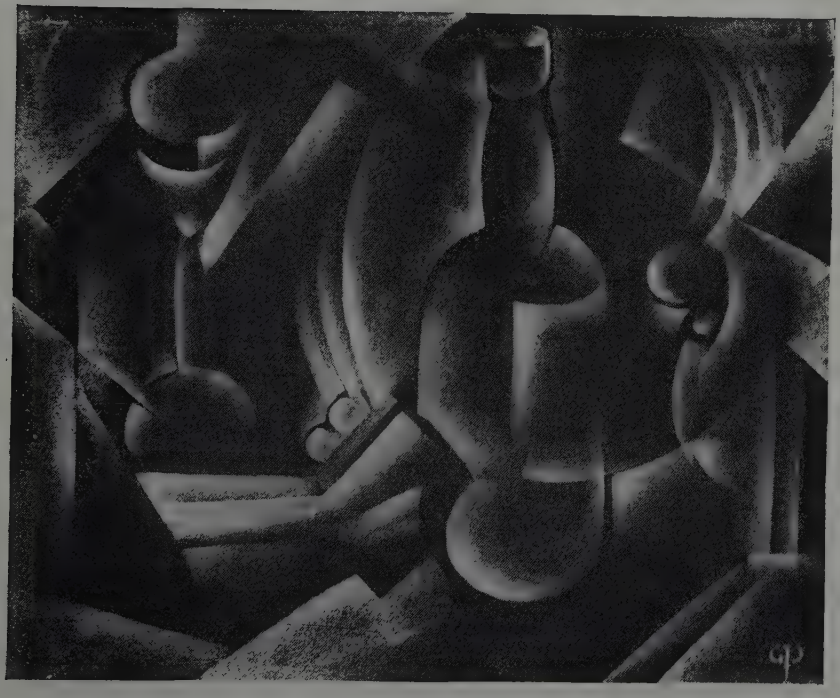
V



VI



VII



VIII

to oppose the diagonal of the mandolin and lead the eye in contrary direction: lines stop, penetrate, disappear and reappear as he desires them. This is not a good composition, nor for that matter merely a bad drawing; it is an experiment—and one thought out, though the results may look a little crazy. In Number 4, too much attention has been given to relatively unimportant bits of drawing, as in the wine glass. In Number 6, the dictates of the medium have been freely accepted. There is no attempt to draw out lines in the manner suitable to a pencil point.

In the last example the now thoroughly perverted sinner abandons all hold upon reality and surrenders himself to an orgy of abstraction. He dismembers the mandolin and breaks its neck, distorts the glass, levitates the pipe, and shamelessly introduces extraneous lines in his desire to gain his effect.

From the point of view of one who craves exact representation, this effect is one of extreme confusion, such as might be perceived by a realist who viewed the original group just after receiving a severe blow on the head. Number 8 gives the same composition in reverse tone, as it would appear if drawn with a light crayon on dark paper. Actually much more and much clearer thought has gone to the production of Number 7 than to Numbers 1 and 2, for it requires more application to rearrange objects on the paper in this way than to re-group them on a table and copy them; and it calls for more imagination. Though composed merely for the sake of this argument, Number 7 has organization and rhythm—two essentials of any work of art. Its revelation is not profound, but as an exercise it is highly beneficial and can be recommended to all those whose aesthetic is in a state of arrested development.

Some may complain that this is merely an intellectual display, lacking all spontaneity. Admitted. And the humorless might retort that the Parthenon and *Paradise Lost* suffer conspicuously from the same defects. Each deals in ordered rhythm; each is an example of thoughtful spacing, of words or widths, without which expression so often remains incoherent. We need not be so preposterous in our analogy; perhaps the gallop of hoofs that runs through the well-known poem in which Browning tells how the news was brought from Aix to Ghent is a less remote simile. Such movements, whether in poetry or painting, do not arrive accidentally, but only through design. Though unimportant, composition Number 7 resembles much modern art inasmuch as it speaks in a personal idiom that appeals only to like-minded observers. None but the irrational will insist that theirs is the only right method of expression. Those who do not like this abstract way of stating impressions are entirely within their rights in denying its appeal. What as reasoning beings they cannot deny is its claim to art.

There is no revelation here then, but there is some explanation of one often disturbing facet of modern art. Whatever was sought there, it was not representation, but organization. The dispassionate will admit that what remains is all that it claims to be: impressions or symbols of the original objects, moving rhythmically within a given field. That, in its essence, is all that the canvases of certain modern artists attempt to achieve. But if, using a full chromatic scale, aiming at rhythms in depth as well as of lines and shapes, working for fine tone relationships, diversified and interesting textures and rich color harmonies, the artist orchestrates all these elements and achieves that aim—then, however little we may appreciate such a plastic composition at first, it is something from which we turn away only to our own despite.



The Riverway, Boston

An unsightly drainage ditch transformed into a naturalistic park. Olmstead Brothers, landscape architects.

Settings for a Changing America

By Malcolm H. Dill

UNTIL comparatively recent times practically all works of landscape architecture in every country were created for the enjoyment of the privileged few. Because it was an art largely dependent on conditions of luxury, the great majority of its examples were to be found in the estates of royalty and the prosperous upper classes. In many cases these properties were surrounded by walls or other insurmountable barriers to prevent ordinary mortals from entering or from obtaining as much as a glimpse of the enclosed grounds. Even where the public was given access to them, as in the case of great private forest or park preserves, or perhaps institutional grounds, public utilization was dependent on the sufferance of the owners. There was no consciousness of a social obligation to provide recreational facilities of any sort for the benefit of the citizenry in general.

Perhaps the first fundamental change from that status came with the French Revolution, when the estates of royalty and aristocracy were seized by the hoi polloi and appropriated for their own purposes. That the populace had but a vague conception of how to use such properties as Versailles and Fontainebleau goes without saying; naturally there was no appreciation of their recreational potentialities in the sense in which we regard such areas today. The availability of these

places for general public enjoyment had not become any more universal than before the Revolution. Aristocrats were, if anything, even less welcome than peasants had been during the occupancy of a Louis. The pendulum had merely swung to the opposite extreme of restricted ownership. But from the point of view of the evolutionary development of landscape architecture, this epoch was of considerable historical and social significance.

Something over half a century later the industrial era was bringing, along with its scientific developments, new social problems and conditions which materially affected and influenced the character and scope of landscape architecture. Both in the United States and in Europe there appeared an increasingly marked tendency toward an urban rather than a rural civilization. Particularly in this country the people of means moved into cities in order to be close to the factories that were springing up there. In the northern sections, the country gentleman of the large estate, common through the Hudson River Valley and in the vicinity of such cities as Boston and Philadelphia, before long became the exception rather than the rule. Many of the fine old places were left to merciless wind and weather while former owners or their descendants, caught in the fascinating maelstrom of fortune-building, erected for themselves new mansions of brick or stone, usually on relatively small city lots. In the Southern States during this period the whole fabric of society was so rent by the Civil War that the effect there of the industrial era, as compared with the North, was retarded perhaps half a century. The misfortunes of war were even more destructive to most of the Southern plantations than was the lure of the city to the early estates of the North.

Such crowding in cities as began to result from industrialization was not a novel feature of urban life: many foreign cities in the past had teemed with excessive population without causing the people to be particularly conscious of the inconveniences and disadvantages of over-concentration. But now the herding of men and women into factories under conditions of routine labor, and the noise and clamor incidental to the mechanization of life in all its phases, brought a new element into the daily life of millions. In all walks of life the accelerated speed of living and the accompanying greater nervous strain began to make themselves felt; thus the need of an antidote in the form of conscious recreation, whether active or passive, began to be recognized. Public parks, at first urban and later suburban, made their appearance in city after city. To persons of some wealth, whose fathers and grandfathers had lived comparatively secluded lives in country places, parks afforded relief from the increasing strain of existence by furnishing opportunities for walking, horseback-riding, bicycling, or possibly golf on one of the relatively few courses then available. To those in humbler walks of life they provided relief from the stress of work-day existence, in making easily available to all people the rural pleasures of picnicking and walking, as well as providing for the more active games and sports. In most cities, however, areas designed or intended specifically for recreational purposes lagged far behind the actual need for them. So, during this epoch of great material development, there became evident a distinct demarcation between public and private works of landscape architecture. No longer pertinent merely to a privileged group, this art, in so far as it was applied to the creation of public recreational facilities, belonged to every citizen.

Soon after the turn of the present century, a new factor, and one of far-reaching importance, began to enter into the current of American life—the automobile.



The Campus, Pomona College, Claremont, California

Institutional grounds may both contain and be in themselves work of art. Ralph D. Cornell, landscape architect.



Residence of Mr. and Mrs. L. Corrin Strong, Washington, D. C.

An example of successful collaboration in the blending of house and grounds. Norman T. Newton, landscape architect; Waldon Faulkner, architect.

Until this method of transportation reached a moderate degree of perfection, inconvenience of travel had prevented all but a few families from living at any great distance from the place of business in which they were interested. The improvement of the motor car, combined with the development of rapid-transit facilities, once again enabled people to dwell beyond the outskirts of the city itself. The character of the homestead, however, was different, because an industrial civilization had supplanted one that was fundamentally agricultural. Though the estate might again be large, it was no longer primarily intended, as in earlier times, to be a more or less self-sustaining unit. The new country residence was expected to possess certain amenities such as quiet and seclusion which the city could afford, if at all, only at vastly greater cost for the same amount of space.

The advent of the automobile also made possible the utilization, and thus promoted the development, of such new kinds of recreational areas as county and state parks and forest preserves and greatly increased the patronage of national parks. Due to higher wages and extensive credit, families of the laboring class now owned automobiles—a means of reaching these park areas for Sunday and holiday enjoyment. In the city a gradually-developing social consciousness of the need of public provision for organized play gave rise to the planned and supervised playground and the municipal golf course.

Within the last few years, recognition of the fact that it is not enough to provide public recreational facilities for occasional use while leaving the home environment unimproved has caused a start to be made on the problem of ameliorating housing conditions. Significant, though still all too isolated, projects have been and are being planned so as to provide not only financially practicable but also aesthetically satisfying home surroundings for families of modest means. What effect on living conditions the invention of a simple, inexpensive helicopter-type of airplane would have is conjectural. But it is very likely that the results would be revolutionary: possibly a great "back to the country" movement might occur, involving the extensive planning of rural areas for residential purposes.

Now what does it mean for an art to be "significant"? There are two ways in which such significance may exist: one, in the historical importance and interest that it may hold for the connoisseur; and the other, in its meaning and value to the people. It is this second aspect that is of chief interest to us in the broad field of art education.

The significance of any art to a people depends on the closeness of its relationship to their lives. This relation is governed by factors such as climate, racial character, and mode of living. To any people who are in the pioneering stage of development—that is, when the problem of mere existence, of providing for the material comforts of life, predominantly occupies their minds—art in any form is not usually significant. On the other hand mere prosperity is no guarantee of a deep interest in the arts: among many primitive tribes one may find a more truly developed interest in the dance and in such creative arts as ceramics or basket-work than one discovers in any of the arts on the part of the average twentieth-century citizen of this country. In our case it is a question of having had too many novelties to amuse us. Too numerous easy and passive means of spending our time and money have prevented us from acquiring that contemplative and analytical frame of mind that is conducive to the deeper appreciation of art.

But though the mere possession of material means and the enjoyment of a



The Midway, "Playland," Rye, New York



Air View, "Playland," Rye, New York

This Westchester County Park Commission development offers a striking contrast with the old amusement park. Gilmore D. Clarke, landscape architect; Walker and Gillette, consulting architects.

certain amount of leisure are no guarantee of interest in the arts, they can be a great help in making possible creative work and an appreciation of it. For a certain amount of leisure is a necessary adjunct of artistic work; great monuments of art are seldom either produced or appreciated in haste. Within recent months much of our population has discovered itself with a considerable amount of spare time on its hands and no means to furnish its accustomed amusements and diversions. Due to technological improvements in industry, it appears very probable that during the coming years both skilled and unskilled labor, at least, will find more leisure time than ever before. The five-day week and six-hour day are not only discussed but prophesied by conservative business men. What will be done with these additional hours of time for living? Some effects of this situation have already been seen in the greater utilization of public libraries and art museums, and in the patronage of free concerts. It is probable that more time has been and will be given to gardening and to other outdoor forms of recreation during this period of greater leisure and unemployment than has been given in the past. There appears to be a reaction against the superficial and reckless mode of living of the post-War era which may express itself in a keener interest in the simpler and more wholesome forms of recreation and to a greater or less extent in all of the arts. Little by little the average individual, by contact with various good and bad examples of the expression of taste, tends to become conscious of a sense of relative aesthetic values. As the instances of well-designed public and private works of landscape architecture gradually increase, their leavening effect is likely to make itself materially felt. It is hard to believe, for instance, that a workman who drove or walked along the Bronx River Parkway could remain unconscious of the difference between that beautifully designed highway and certain billboard-lined thoroughfares of his acquaintance; or that the ordinary laborer's family on its seaside holiday should be unaware of the distinction between Playland, at Rye Beach, and Coney Island.

Not only in the field of public work is the average citizen becoming aware that there is such a thing as landscape architecture. The small-home owner is growing land-conscious. He is no longer satisfied with a mere house and lot; his grounds must be "landscaped" (according to the popular term) with poo's, garden furniture, flowers, shrubbery, and, too often, a rock garden! Granted that, by all artistic standards, most of these developments are anything but works of art, they are a move in the right direction—the first incoherent gropings in this field toward possession of something beautiful by a people who have been for years conspicuously lacking in taste and even interest in things aesthetic. Among the small homes whose owners have more ample means, there are many examples in this country and elsewhere of attractive and practically-planned grounds of modest size; some among these, as well as among large estates, are indeed works of art.

In short, we have traveled a long distance from the days that saw the creation of Versailles, Hampton Court, and the Villa d'Este. Today, landscape architecture is no longer merely an art of exclusiveness and luxury; it is fundamentally an art of the people in all walks of life—an art that is vital and significant in their daily lives, regardless of the extent to which they may be conscious of it as such.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS HAVING MORE THAN LOCAL INTEREST



Albrecht Dürer: The Four Horsemen

From the Series of the Apocalypse. Given by the Print Club to The Cleveland Museum of Art, *See Page 211*

Field Notes

Collaboration between the Arts

DRAWINGS made by classes from the Art Students League at rehearsals of the National Orchestral Association, New York, were shown in the League galleries. Richard N. Kingsbury, Recording Secretary of the League's Board of Control, writes as follows: "The show was enthusiastically received by art critics and musicians. . . . Leon Barzin, conductor of the National Orchestral Association, extended further sympathetic coöperation by sending string quartets to our gallery during the exhibit. Our plan of having the musicians select a first choice among the drawings and paintings was, unfortunately, not executed due to embarrassed reticence on the part of the musicians. For some psychological reason they managed to avoid committing themselves on this interesting point. Many of them, however, bought drawings. We have invited the musicians to visit our classes and they have shown a decided interest. Thus the initial step in this new movement, among the student art groups of the city, has been decidedly successful and encouraging to further mutual aid and growth.

"Other progressive manifestations are clearly indicated by the collaboration of the orchestra and the art students with dance groups. These student dancers will have the rare opportunity to do impromptu interpretive work at the symphony rehearsals. In addition, these dancers are now appearing in our gallery giving dance demonstrations and afterwards posing for the students. It is our hope that this movement will eventually include all types of artist groups who have contributions to make to one another through this medium of interrelating activities."

Fitness for Fifty Cents—Minneapolis

AN UNUSUAL exhibition, entitled "Fitness for Fifty Cents," arranged at the Minneapolis Art Institute last month by the Friends of the Institute, resulted in a foray on local shops for inexpensive and attractively designed objects for daily use. The exhibition was the climax of a "Winter Cruise" taken by the Friends, on which they made shore trips in various countries for the purpose of hearing lectures having a direct bearing on the permanent collections at the museum. The large collection of Daumier prints, the Books and Manuscripts, the Sheffield Silver, and the Near-Eastern Textiles were shown and discussed during the Cruise.

The articles displayed in the exhibition represented the purchases of the travelers in foreign ports, and since this is a time for buying, not more than fifty cents was paid for any single object. The Friends, who are interested, among other things, in the growing liaison between artists and manufacturers, felt that it was an opportune moment to emphasize good design in everyday things by a public showing of useful objects of attractive design and color which could be purchased for not more, and if possible less, than fifty cents.

Included in the large and varied exhibition were such things as china, glass, kitchen equipment, printed papers, upholstery and drapery fabrics, playing cards, prints and pictures, hardware, books, household linen, costume jewelry, cooking utensils, pottery bowls, jars, lamp bases and shades, scrap baskets, wooden ware, tools, boxes, brass ware, flower vases, bottles, chemists' glass ware, smoking accessories, candlesticks, wrapping materials, bags, buttons, match books, buckles, and toilet and costume accessories. The exhibition was a revelation, for it proved that a person with an eye for design and color can, with a little searching, find a bewildering variety of attractive and useful objects for his home.

Art Interest Grows in Richmond

IN SPITE of one of the most severe winters that Richmond has experienced in years, over twelve hundred persons visited the Academy of Arts during the showing of the paintings selected by Duncan Phillips from the Thirteenth Biennial Exhibition at the Corcoran Gallery of Art, now being circulated by The American Federation of Arts. The showing ran from the end of January to February eighteenth.

For the first time in the history of the Academy, Thomas C. Parker, Director, staged a popular vote contest in an effort to test the public's reaction to the type of exhibits promoted by his organization. Out of over two hundred and seventy votes cast, H. W. Watrous's "The Golden Boy" received the highest vote, with C. S. Chapman's "Old Mill" second, and a tie vote between G. G. Adomeit's "First Snow" and "Old Washington Bridge" by Ernest Lawson. The scattered votes embraced "Samson and Delilah" by Bryson Burroughs, "Seine at

Samois" by William J. Glackens, the portrait study, "Helen, Twelve" by Gerret A. Benneker, Stephen Etnier's "Signal Tower," John Sloan's "Chinese Restaurant," and Beulah Weaver's "Alley Tenements."

The exhibition as a whole was reviewed on the air under the title of "The Little Corcoran Biennial," by a local newspaper man and friend of the Academy, who, under the *nom de plume* of the Radio Reviewer, discussed the canvases from the standpoint of the layman's approach to art. A series of these talks have been planned during subsequent exhibits at the Academy and the Anderson Gallery, Richmond.

It is of interest to note in connection with the spread of the art movement in the state, that *Virginia, the Heart of the Nation,* a pictorial magazine of wide circulation, carried in a recent issue a full-page spread devoted to the photographs of Charles W. Smith, Virginia's noted wood engraver; David Silvette, winner of the fourth prize in the 1932 Corcoran Biennial; Edwin Archer, winner in the 1930 Corcoran Biennial (now assistant curator at the Whitney Museum of American Art); John Slavin; Sargeant Kendall; and others.

G. Watson James, Jr.



Photo "Ilka" Vienna

H. Edward Winter: Bowls and Box

Vitreous Enamel

Modern Enameled Metal

In the flurry of contemporary spectacularity in the major arts, little attention has been given, either by spectator or practitioner, to the ancient art of vitreous enameling. Recent creations of H. Edward Winter, Cleveland artist, are unusual, in addition to their display of skilled craftsmanship, for their utilization of the modern style of decoration—abstract, geometrical, assymmetrical—in a medium which has, until recent years, adhered to traditional forms. Winter spent a year studying the enamel technique, which is veiled in considerable secrecy both of method and material, in Vienna—fountainhead of the present version of the craft. His bowls, boxes, and trays are done in flat enamels using simple motifs applied by spatter, spray, and brush painting; most of his pieces are unique.

It seems that only a scattered handful of artists, most of them in the East, are practicing advanced European methods and using, almost necessarily, imported enamels in this country, a fact which leads to some interesting reflections on the economic status of the craft. The flood of brummagem metal-ware decorated with ceramic finishes, lithography, decalcomania, or similar mass-production processes, proves misleading to the casual observer; the tedious and unprofitable cloisonné and champlevé processes are little practiced outside the Orient, where an artisan will spend many weeks making an article that will bring a very few dollars in the country of import; Europe, both in commercial and artistic ware, manages to underbid the domestic market, in spite of tariff restrictions. Little wonder that there are few competent enamel craftsmen here. However, a Cleveland manufacturer of industrial enamels, the Ferro Enamel Corporation, is taking what may prove to be a step in the right direction. This concern, one of the largest in the country, has commissioned Winter to make several enameled steel coffee-table tops of unusual modernistic design, to serve as trade samples demonstrating the appearance and application of its product. These enameled plaques, or reproductions of them, are to be circulated among manufacturers of enameled metal-ware, with the assumption that the unusual type of color and design may shock a few of the industrial Philistines into realizing that this year is 1933.

In addition to the purely decorative application, a few Europeans are using vitreous enamels, particularly the transparent varieties, in encaustic painting in a manner reminiscent of the glazed oil painting technique. Pictorial subjects rendered in this medium are unrivaled in their brilliance of hue, luminosity, and depth.

Geoffrey Archbold



Auguste Renoir: Young Girl with Hat
Recently Acquired by John Herron Art Institute,
See Page 214

Library Murals—Los Angeles

"AND in accepting your completed work, it is gratifying to us to assure you that our highest expectations have been more than realized." Thus reads a paragraph in the resolution presented to Dean Cornwell by the Board of Library Commissioners of the City of Los Angeles. The occasion was the completion of the mural decorations by Dean Cornwell in the rotunda of the Los Angeles Public Library early in February. Five years of research and actual painting preceded the unveiling. The paintings dealing with a period of several centuries are much in the manner of a fifteenth-century tapestry as regards feeling and design.

There are four major canvases, forty by forty feet, suggesting rather than portraying the four great epochs of the West: (1) Founding of Los Angeles, (2) the Discovery Era, (3) the Mission Era, and (4) the Americanization of California. In addition there are eight panels, each twelve by nineteen feet, symbolical of the beginning of arts and industries in California and the conquering of the elements.

Dean Cornwell was awarded the contract for the murals in open competition in 1927 by the Board of Library Commissioners. He received his training at the Art Institute of Chicago, National Academy of Design, Pennsylvania Academy, and the Royal Academy of Art in London.

MARGARET R. BURLINGAME

Progress Progressing—Chicago

THAT the arts are having a great part to play in the plans of the Century of Progress Exposition in Chicago is increasingly evidenced. Not only in the setting, in which the architects and landscape architects have a preponderant responsibility, but in many of the exhibits and the incidental decorations of important buildings, sculptors and painters will have an opportunity for representation.



Photograph © Floyd H. Faxon

Dean Cornwell: Discovery Era
Mural Recently Installed in Rotunda, The Los Angeles Public Library

Lorado Taft, Raoul Josset, and John H. Storrs, Chicago sculptors, are doing groups for the Federal Building. Taft's work will be displayed on one of three tall towers which symbolize the three branches of the government. His two figures—one twenty and one five feet high—will represent the judicial branch. Josset's figures will symbolize the executive branch, and Storr's the legislative. In addition to the two figures, Josset is designing six casts emblematic of secondary government branches to be shown over the various entrances of the building. He will also execute four reliefs symbolizing the State, Treasury, War, and Navy Departments for the rotunda of the building.

The Children's Restaurant on the Enchanted Island is to be decorated by Tony Sarg. "Murals, models, puppet shows, and general decorative scheme will be by Sarg, whose work expresses childhood's imaginings with peculiar fidelity," officials have announced.

And then there are the Maya Temple, Oriental Village, and Adobe Restaurant, as well as many other reconstructions.

The Italian Pavilion will contain exhibits not only of ancient and mediaeval grandeur, but of modern industrial progress. Among other things of special art interest is Leonardo da Vinci's model of an airplane.

Because one fourth of those Americans of Czechoslovakian birth or descent live in the Chicago area, the dramatization of Czechoslovakia's contributions to the upbuilding of America—her music, her art, her outstanding scientific and industrial achievements—will be particularly significant. Especial attention will be given to the music of Dvorák, who was musical director of the World's Columbian Exposition in 1893.



The Falconer

French Polychromed Wood Statue; Carved about 1430. Recently Acquired by Smith College Museum of Art, *See Page 213*

Lively Health, Metropolitan Museum

COMPILERS of guide books and other purveyors of information resent, naturally enough, the frequent changes in museum installation which demand revision of records. Even the friendly visitor may be momentarily irritated by a shifting of landmarks the first result of which is merely his disorientation. Nevertheless this tendency on the part of museums to rearrange is a fairly dependable symptom of lively health. The moving about of museum objects is too complicated a task to be undertaken by whim, and its accomplishment is therefore likely to be a considered attempt for more logical or more effective arrangement.

Logic and effect, surely, are evident enough behind certain changes that have been going on in the galleries of the Metropolitan Museum. In the main hall two magnificent Assyrian winged figures—a lion and a bull—now guard the galleries to the left, balancing the seated Pharaohs at the right. Beyond the winged lion and bull are two rooms of Mesopotamian antiquities, including a number of slabs from the palace of Ashurnasir-apal II now being shown by the Museum for the first time. From the Assyrian galleries one passes to the Hall of Greek Sculpture (with smaller rooms, presenting the different periods of Greek art, raying out from it), and from the Hall



Chinese Jade Pilgrim Bottle

Recently Acquired by Minneapolis Institute of Arts, See Page 214



A Servant, Limestone Relief

From Palace of Xerxes at Persepolis, Recently Acquired by Museum of Fine Arts, Boston, See Page 213

of Sculpture to the Roman Court. The two rooms beyond the Roman Court, formerly devoted, irrelevantly enough, to American sculpture, have now been brought into the classical sequence. The larger of the two galleries displays Etruscan and Italic antiquities—some, like the two terra cotta warriors and the terra cotta head, not exhibited before; others, gathered in from a scattered showing in other parts of the collection. This gallery is the first in America to be devoted exclusively to Etruscan and Italic antiquities, and a clearer idea of the art of early Italy emerges from the display. The room adjoining now contains the Museum's collection of Roman glass, one of the finest in the world, exhibited for the first time all together, spaciously and, if the visitor is fortunate, in bright sunlight. These are the major changes, but throughout all the classical galleries there has been a sorting and a shifting. Material of secondary aesthetic significance but of great value for study and comparison has been removed to a gallery in the basement of the same wing, and the objects remaining in the galleries upstairs show more serenely for not being jostled. The American sculpture now occupies galleries along the main staircase.

As "extension" work, extra-mural in utility, should be noted the new three-reel motion picture produced by the Museum, in which Wayman Adams shows how a modern portrait painter goes about his job, from the setting of the palette to the completion of the picture. Of a similar interest and value are the four new sets of postcards in monochrome collotype recently published: Paintings from the Friedsam Collection (six cards); European Costume XV-XVII Century (twelve cards); European Costume XVIII Century (six cards); European and American Costume (six cards). They obviously continue the Museum's policy of making available at reasonable prices illustrative material for use in schools.

Lois Leighton Comings

Washington Artists Annual

An art event of major importance in the Capital City was the Forty-second Annual Exhibition of the Society of Washington Artists at the Corcoran Gallery of Art during February. The 1933

prize awards were as follows: For portrait and figure composition the Society's bronze medal was won by Edgar Nye with his painting, "Adoration." Eve Garrison won honorable mention in this class with her "Old Colored Maid." In landscape and marine the medal was given to "Foot of the Mountain," by Roy Clark. In the still life class the medal went to Robert Franklin Gates for his "Frankie and Johnnie." In sculpture the medal was awarded to Kathleen Wheeler's portrait bust of Clarence Darrow. Honorable mention went to "Wounded Crow," by Ralph H. Humes.

While the official exhibition was in progress at the Corcoran a Salon des Refusés was hung at the Art League of Washington. Helen Buchalter wrote in the *Washington Daily News:* "Instead of regarding the League as a group of young upstarts, the Society heartily approved of the plan, and many . . . represented in the regular show turned over other paintings to the new 'Salon des Refuses.' . . . The two exhibits might well be part of the same show. . . . "

Charleston Architecture

INSTEAD of removing rooms from houses for display purposes in the Charleston Museum, the originals are preserved for actual use, and it is planned to exhibit accurate scale models to be installed in a Hall of Charleston Architecture in the Charleston Museum.

The Museum believes that at the present time its most important duty, not only to the city but to the country, is the preservation and illustration of the historic culture of Charleston. This end would seem best served by showing citizens and visitors the significance of the city's appearance and by enlisting in every way their sympathies toward the various movements for its preservation. To effect this vividly, artistically, and economically it has been decided to use an installation of small scale models, plans, details, groups, photographs, and maps.

The advantages are manifold. In a small space the architecture, painting, furniture, and costume of the people, as well as historic scenes, can be made graphically accessible. These would serve as keys to exhibits of actual objects. Also they would make available replicas of interiors generally inaccessible. In this way both the actual architecture and invaluable records of it can be preserved.

Not only the city houses but outlying plantations will be included in the Hall of Architecture. When completed the project will provide a full record and inspiration to inhabitant and visitor alike of the Charleston which played so important a part in American history.

Illustrated is the group model of the John Stuart Drawing Room, in the town house built in 1772. The model was executed by Robert N. S. Whitelaw, Curator of Art, assisted by Patti Foos Whitelaw and Francis Harleston.

Tapestry Weaving in America

IN THE summer of 1931, Geza Gilbert Foldes, Hungarian tapestry expert and weaver, taught tapestry weaving to fifty-five students at the Greenwich House Settlement in New York. In September he opened a school of tapestry weaving at the Grand Central Palace, the first of its kind to be established in this country. Last fall he moved his school to the Roerich Museum. Teachers who have completed their training with him are teaching tapestry weaving in public and private schools and in hospitals, while a number of students have set up shops where they have tapestries for sale. Authorities on men-



Robert N. S. Whitelaw: John Stuart Drawing Room
Group Model in Hall of Charleston Architecture, The Charleston Museum, South Carolina

tal hygiene have endorsed the work as a curative occupation especially beneficial to nervous patients. It is being introduced into hospitals by occupational-therapists guided by Mr. Foldes.

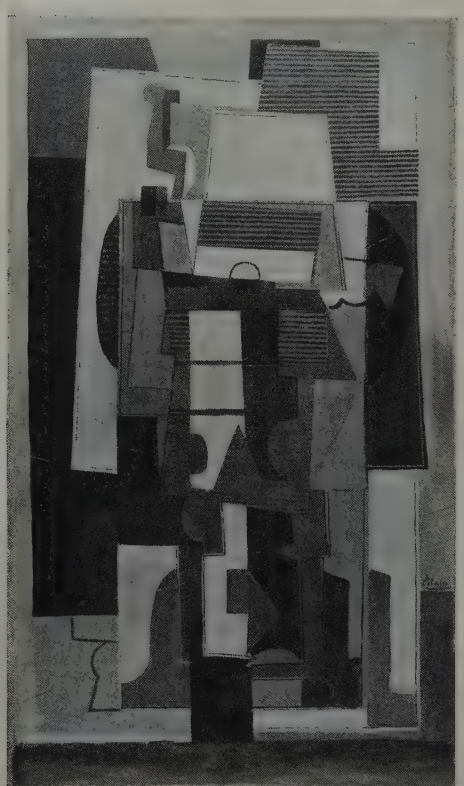
Educators and directors of art museums have expressed great interest in the school and have assisted materially in furthering its programme. This year Mr. Foldes is teaching classes at Hunter College, at the Kings Park State Hospital, and at the Philadelphia School of Occupational Therapy. Students at the school have been an unusually representative group, including designers, interior decorators, wood carvers, metal and jewelry workers, social workers, and so on, ranging in age from twenty to seventy.

The work is done on small hand looms, with bright yarns, usually of wool, though some silk is used for the finer pieces. Colors are subtly blended in the fine French techniques and thrown out boldly in the simpler, more primitive weaves. The craft is especially suited to Americans, Mr. Foldes believes, for we are not bound to the past by traditional forms and we have new things to say which might be said beautifully in tapestry. Yet there were until recently no skilled native craftsmen in the art of authentic tapestry weaving in this country. Now the introduction of this oldest method of textile manufacture provides a new field for craft adventure.

Tapestry weaving should not be confused with art weaving, as the term is commonly used in this country, Mr. Foldes points out. Here the latter term applies to all those forms of weaving that follow set mechanical rules by which the same design must be woven by each person in exactly the same way. In authentic tapestry weaving, however, the weaver has the opportunity to exercise all his creative imagination in the execution of the design.

All those who have started the work have found it so engrossing that they have given it more time than they had intended. Four principal techniques are taught by Mr. Foldes: first, the primitive Greek Sumak, followed by the Swedish and the Khilim; then the French techniques, which, as perfected by the Gobelins, represent the climax of the art. The length of time required to complete the technical phase of the work depends, of course, upon the individual. The average untrained student may finish the course in from six to ten months, but the matter of creating designs depends, naturally, upon native ability.

ROSE HENDERSON



Pablo Picasso: The Table

Recently Acquired by Smith College Museum of Art, *See Page 213*

College Art and Emergency Relief

THE Emergency Work & Relief Bureau of the Gibson Committee, coöperating with the College Art Association, through Raymond W. Houston, Assistant Director of the Bureau, has in the past few months been creating work for New York artists. The work has consisted largely of mural decoration in churches, and occasional murals on a smaller scale in neighborhood houses. Teaching positions in various settlement houses have also been secured for artists. Approximately eighty artists in the men's division have been placed on these projects since the work started; thirty-five in mural work and forty-five in teaching and other work.

Several large projects are under way, although most of them are still in the drawing-board stage. One church is completed, however, the Church of St. Benedict the Moor. Being the first undertaken, this church served as something of an experimental laboratory, where artists decided to which phase of the work each was best suited.

It is surprising with what enthusiasm and real interest these artists of the "modern school" have plunged into the painting of religious subjects.

"Art for Articles"—Syracuse

HIGHLY appropriate to these times of scarce money and unbought ability, was the barter show held at the Syracuse Museum of Fine Arts, with the coöperation of the Arts and Interests Committees of the Junior Leagues. Great credit is due to Anna Olmsted, Director, for its success.

The large gallery was cleverly transformed into a French street scene by Arnold Bauer. Running the entire length of the room was a painted wrought-iron fence, upon which hung the works of the Associated Artists. There were oil paintings, water colors, etchings, and drawings, not to mention pottery, sculpture, and wood carvings. To add to the atmosphere and gaiety there was a lightning silhouette artist, a fortune teller, and a street singer; also free refreshments in the form of ice cream cones, which were served from a cart by a peddler calling his wares.

The slogan "Art for Articles" drew a large crowd to the Museum on the opening night, and great was the dickering that took place between artist and would-be owner. The results were satisfactory to all concerned. Typical of the odd exchanges were the bartering of four bushels of apples for some pottery, and an obstetrician's exchange of services for an oil painting! A sculptor traded a piece of pottery for an autographed copy of poems, and an artist received a year's supply of writing paper for her painting. Another artist bartered for some clothing which she gave to the poor and needy.

Art as a Community Asset—Wichita, Kansas

PLANS are in preparation for a three-day conference on "Art as a Community Asset," to be held in Wichita under the auspices of the Wichita Art Association April twentieth, twenty-first, and twenty-second. Edward B. Rowan, Director of the Little Gallery, Cedar Rapids, Iowa, will be the principal speaker. An exhibition of prints by the Prairie Print Makers, wide-awake and noteworthy creative group, will be another attraction. The annual business meeting of the Kansas State Federation of Art will probably be held in Wichita some time during the conference.

"Out of the Cloisters"

ACCORDING to the *New York Times,* the fifth of a series of group art shows in hotels, sponsored by Robert Ulrich Godsoe, was being held early in March. "Fifteen artists are represented," said the *Times.* "Mr. Godsoe, whose avowed slogan is 'Take art out of the cloisters,' makes the following statement of the conditions and purposes of his series:

"'The exhibits are coöperative in essence, space being donated by the hotels, expenses being shared by all exhibitors.

"'Artists who are financially capable of exhibiting with the large commercial galleries are not given space.

"'Exhibits are held in neighborhoods off the beaten gallery trail to stimulate art interest among the average citizenry.

"'Exhibits are limited to work of no one school, space being given to meritorious work of all tendencies and mediums.

"'An attempt to remove art from the category of commercial speculation and to return it to the people, where it belongs, is made.

"'A concentrated effort is being made to draw public attention to living artists.'"



Attilio Piccirilli: Spring Dream
Recently Acquired by The Richmond Academy of Arts,
See Page 214

Architecture Room at the Museum of Modern Art

THE Museum of Modern Art opened its permanent Architecture Room to the public on the twentieth of February with an exhibition of the Mexican murals of Diego Rivera—color reproductions of the wall paintings in Mexico City, Chapingo, and Cuernavaca. The occasion also



John S. Sargent: Lady with the Rose
Recently Acquired by Metropolitan Museum of Art,
See Page 214

marked the publication by the Museum of the Rivera Portfolio.

The Architecture Room has been installed and decorated as an example of modern interior architecture, under the supervision of Phillip Johnson, Director of the Department of Architecture. The furniture is designed by Le Corbusier, Pierre Jeaneret, and Charlotte Perriand. The colors of the room are gray, brown, and blue.

Frequent exhibitions will be held in the Architecture Room, subject matter to include architecture, furniture materials, industrial objects and modern typographical design. Architectural books, photographs and journals will be available to the public for reference.

El Greco and Others—Chicago

As the official art department of the Century of Progress Exposition, the Art Institute promises much of unprecedented interest and value. In the Spanish gallery, for instance, there are to be eleven fine paintings by El Greco. Among these the Metropolitan Museum is to lend two: "View of Toledo" and the portrait of Cardinal D. Fernando Niño de Guevara, Archbishop of Toledo and Chief of the Inquisition in Spain. "The Meeting of Mary and Elizabeth," an unique composition, said to be entirely new to El Greco literature, is being lent by Knoedler and Company of New York. Many are being borrowed from private collections, where they are ordinarily to be seen only with difficulty.

"In a curious way," the *News Letter* of the Institute points out, "El Greco belongs to 'A Century of Progress,' for more than any other great painter of the early period, he is a product of the enthusiasms and discoveries of our day. As late as 1905 . . . his name was barely known. . . ."

Later but hardly more influential in the better contemporary output are the French masters of the last of the nineteenth century. Their work is to be shown in a series of galleries. The first of these galleries will contain largely paintings by Monet and Dégas. The only one-man room in the exhibition is being reserved for the work of Paul Cézanne.

Limitations of space prevent more detailed information, but the exhibition will be given fuller treatment in later issues.

Mint to Museum—Charlotte, North Carolina

North Carolina had been too long without an art museum building, thought many people. Art interest was growing, however, and art activity increasing. Finally at Charlotte the movement culminated in the purchase of an old building at what, compared to the cost of most museums, was a ridiculous price.

To make room for a new post office addition, the Federal authorities had determined to tear down a building originally used as a mint and assayer's office, which, although not Colonial in period, having been built about 1850, was simple and dignified, built of stone, the principal rooms attractively wainscoted.

An appeal had been made to the authorities to save the building and an offer was made to allow the people of Charlotte to move it, provided they pay expenses of taking down and removal. At the time this seemed impossible; the building was sold to a contractor, who began to demolish it in February.

On February eighteenth the committee that

had sponsored the movement for preservation of the landmark met to admit failure and to disband. By that time the building had lost its roof, heating plant, and plumbing. The remainder was available for twelve hundred fifty dollars, a price which included taking it down and moving it.

M. E. Boyer, Jr., Charlotte architect, had been wise enough to make measured drawings so the building might still be rebuilt with correctness and reasonable ease. It happened that Leila Mechlin, Secretary of The American Federation of Arts, was in Charlotte at the time and had been asked to the meeting. She suggested that the contractor might take less in cash payment. It turned out that he would.

Miss Mechlin went later that day to a luncheon given by the Women's Club. She set forth the plan, rapidly formulated, of using the building as an art museum. Half the needed funds were pledged before the guests left the table; the balance by noon two days later. Meanwhile a site had been found for the reërection.

Thus, through the impetus of immediate need, the enthusiasm of an outsider, and the generosity of a group of Charlotte citizens, this enterprising Southern city will soon have a suitable art museum building and will preserve, at the same time, a distinctive landmark.

Arts and Crafts at Sioux Falls, South Dakota

WRITING of the organization of an arts and crafts society at Sioux Falls, Gertrude Webster says that the society expects to hold an annual exhibition of members' work, and also plans to bring visiting exhibits to Sioux Falls once each year, or as often as it can. Lectures by prominent speakers on the arts will also be given as soon as funds permit. Meanwhile they are making good use of local talent.

"We are not a large group," explains Miss Webster, "perhaps forty or fifty active members . . . but what we lack in quantity, I believe we shall make up in quality, as there are a number here with considerable talent, including architects, teachers and students of art, and a number who have specialized in interior decoration, costume design, and other forms of commercial art. There are several who are especially interested in the various wood and metal crafts, also the textile crafts. The fine arts are also well represented, and we are proud to have among us one sculptor. . . ." Two members of the group have already accepted commissions in connection with murals at the Century of Progress Exposition at Chicago, and it is thought that one other member, an architect, will also accept an invitation to design one of the large exhibits.



H. A. Obertuffer: Lucille

Recently Acquired by Minneapolis Institute of Arts, *See Page 214*

Museum Accessions

AN UNUSUALLY brilliant proof of Dürer's "The Four Horsemen of the Apocalypse" was given to the Cleveland Museum of Art last summer by the Print Club. Albrecht Dürer, German, 1471-1528, had speculated on this theme in his youthful journeyings about. By 1498 he had nearly finished the series. (See illustration on page 201.)

A French Gothic Medallion of translucent enamel was given the Museum in memory of Mary Spedding Milliken. Dating from the thirteenth century, this small gold cloisonné enamel is lovely in color, and very typical of its time. Today comparatively few examples of this luxury art exist; and its artistic merit makes it a valuable addition to the collection of enamels in Cleveland.

* * *

THE Albright Art Gallery, Buffalo, has announced the accession of "Portrait of Madame Rosenthal" by Adolphe Joseph Thomas Monticelli. This was purchased from the Charles W. Goodyear Fund. The canvas represents Monti-

(*Continued on page 213*)

Art Radio Schedule, April, 1933

The table given below lists the broadcasts about which sufficient information was available for this issue. It will be made more complete as information about other broadcasts is received.

The institutions presenting the programmes listed below by city are: Baltimore, The Baltimore Museum of Art; Buffalo, The Albright Art Gallery; Cincinnati, The Cincinnati Art Museum; Cleveland, The Cleveland Museum of Art; Hartford, The Wadsworth Atheneum and Morgan Memorial; Minneapolis, The Minneapolis Institute of Arts; New York, The Metropolitan Museum of Art; Philadelphia, The Pennsylvania Museum of Art; Rochester, The Memorial Art Gallery; Toledo, The Toledo Museum of Art.

Many other institutions broadcast but schedules are not always determined early enough for inclusion below. See your local paper.

Hours are given in Eastern Standard Time. They are all P. M. unless otherwise noted.

DATE	HOUR	STATION	KILOCYCLES	CITY	SPEAKER
Sa 4-1	8:45 A.M.	WSPD	1340	Toledo	Children's Hour
	9:00 A.M.	WLW	700	Cincinnati	Cherry Greve
	12:30	WOR	710	New York	Huger Elliott
	4:50	WHK	1390	Cleveland	Charles F. Ramus
Su 4-2	7:15	WBAL	1060	Baltimore	R. G. McKinney
Mo 4-3	5:15	WTIC	1060	Hartford	Staff Member
Tu 4-4	12:15	WCCO	810	Minneapolis	M. R. Elliott
	5:45	WRNY	1010	New York	Huger Elliott
Th 4-6	4:15	WKBW	1480	Buffalo	Staff Member
	7:55	WIP	610	Philadelphia	Julius Zieget
	8:00	WNYC	570	New York	Huger Elliott
Fr 4-7	4:00	WHAM	1150	Rochester	Mabel T. Wright
Sa 4-8	8:45 A.M.	WSPD	1340	Toledo	Children's Hour
	9:00 A.M.	WLW	700	Cincinnati	Cherry Greve
	12:30	WOR	710	New York	Huger Elliott
	4:50	WHK	1390	Cleveland	I. T. Frary
Su 4-9	7:15	WBAL	1060	Baltimore	R. G. McKinney
Mo 4-10	5:15	WTIC	1060	Hartford	Staff Member
Tu 4-11	12:15	WCCO	810	Minneapolis	M. R. Elliott
Th 4-13	4:15	WKBW	1480	Buffalo	Staff Member
	7:55	WIP	610	Philadelphia	Rossiter Howard
	8:00	WNYC	570	New York	Huger Elliott
Fr 4-14	4:00	WHAM	1150	Rochester	Mabel T. Wright
Sa 4-15	8:45 A.M.	WSPD	1340	Toledo	Children's Hour
	9:00 A.M.	WLW	700	Cincinnati	Cherry Greve
	12:30	WOR	710	New York	Huger Elliott
	4:50	WHK	1390	Cleveland	Daisy W. Warner
Su 4-16	7:15	WBAL	1060	Baltimore	R. G. McKinney
Mo 4-17	5:15	WTIC	1060	Hartford	Staff Member
Tu 4-18	12:15	WCCO	810	Minneapolis	M. R. Elliott
	5:45	WRNY	1010	New York	Huger Elliott
Th 4-20	4:15	WKBW	1480	Buffalo	Staff Member
	7:55	WIP	610	Philadelphia	Henri Marceau
Fr 4-21	4:00	WHAM	1150	Rochester	Mabel T. Wright
Sa 4-22	8:45 A.M.	WSPD	1340	Toledo	Children's Hour
	9:00 A.M.	WLW	700	Cincinnati	Cherry Greve
	12:30	WOR	710	New York	Huger Elliott
Su 4-23	7:15	WBAL	1060	Baltimore	R. G. McKinney
Mo 4-24	5:15	WTIC	1060	Hartford	Staff Member
Tu 4-25	12:15	WCCO	810	Minneapolis	M. R. Elliott
Th 4-27	4:15	WKBW	1480	Buffalo	Staff Member
	7:55	WIP	610	Philadelphia	Julius Zieget

Fr 4-28	4:00	WHAM	1150	Rochester	Mabel T. Wright
Sa 4-29	8:45 A.M.	WSPD	1340	Toledo	Children's Hour
	9:00 A.M.	WLW	700	Cincinnati	Cherry Greve
Su 4-30	7:15	WBAL	1060	Baltimore	R. G. McKinney
Daily except Sat. and Sun.	4:00	WSPD	1340	Toledo	Various Speakers

celli at the high point of his ability, combining his usual exquisite color with a solidity of form that is rare in the work of this artist. (See illustration on page 214.)

Monticelli has been forced into an isolated position, obscured by the uproar over the spectacular movements of the latter nineteenth century. First impressionism, then the appearance of Cézanne, followed by the deluge of formulas, tended to draw attention away from the work of a painter whose style was so personal and so awkward to classify at that time. But the slowly-growing appreciation of Monticelli's decorative genius is a tribute to the permanence of a great decorative tradition. His work in this tradition—especially this portrait—must be judged for its aesthetic qualities alone.

* * *

The Smith College Museum of Art announces a very important acquisition—a wooden statue, with polychrome, of a falconer. The statue comes from the region of the French Pyrenees and dates from about 1430. Civilian statues of the fifteenth century are rare. Perhaps the gentleman portrayed was an important donor in the parish of the church in which the statue was found. Perhaps its presence there signifies that the falconer had been canonized and thus had become a local saint. But whatever its reason for existence the little figure, somewhat under three feet high, has amazing vigor. Also the original polychrome remains. Few pieces of this period have come down to us in such a perfect state of preservation. (See illustration on page 205.)

The Smith College Museum of Art has also recently acquired an abstract painting by Pablo Picasso, painted in 1920. This abstraction is built up out of a limited number of themes in true fugue form, according to the announcement. The scheme is carefully and more thoroughly developed than in many Picassos of the period, and yet retains an unusually strong sense of freshness and life. (See illustration on page 208.)

* * *

The Fogg Art Museum, Harvard University, has just received two impressive additions to its collections. The Arthur B. Duel Collection of about four thousand Japanese prints, well catalogued with a library of books bearing on them has been presented by a group of anonymous donors. This addition fills a gap long felt, for the fine examples already given by Dr. Denman W. Ross, were intended primarily for purposes of instruction and have been devoted to that end.

In the department of drawings, the collection assembled by Charles A. Loeser of Florence and bequeathed to the Fogg at his death has recently been received. It includes two hundred sixty-two drawings, many of them well known to connoisseurs. While examples from Northern countries are not lacking, those of fourteenth-century Florence and eighteenth-century Venice are of the greatest number and interest. It is planned to exhibit the more noteworthy ones in April.

* * *

Three paintings of great interest have been given to the Detroit Institute of Arts in memory of the late Julius H. Haass of Detroit, whose collection of Dutch and Italian paintings is well known. A beautiful *tondo* by Albertinelli, "The Adoration of the Christ Child"; and "Two Fathers of the Church," a study by Rubens for the "Dispute of the Fathers of the Church" in St. Paul's, Antwerp, were purchased from the Julius H. Haass Memorial Fund. "The Ruins of Castle Brederodo," by Cuyp, is the gift of Mrs. Julius H. Haass and Mrs. Trent McMath of Detroit.

* * *

The Museum of Fine Arts, Boston, places a Persian stone relief from Persepolis on view now for the first time although it was acquired in 1931. The piece dates from the fifth century B.C. and probably formed part of a stairway attached to one of the royal palaces near the Southern Terrace. It represents a servant wearing the Median costume and carrying in his hands a covered dish. The figure is complete with the exception of the lower part of the robe at the back. The top, however, is broken and gives no indication of a band of rosettes, such as is found on some reliefs of similar type. (See illustration on page 206.)

The Museum of Fine Arts also announces the recent accession of a late twelfth-century Japanese painting. Robert Treat Paine, Jr., writing in



A. J. T. Monticelli: Portrait of Mme. Rosenthal

Recently Acquired by Albright Art Gallery, *See Page 211*

the February *Bulletin*, says: "The importance of this recent acquisition cannot be over-emphasized. Paintings like this which belong to the Yamato or Japanese native school have always been scarce and at the present day most of them have become national treasures of Japan. The scroll of *Kibi's Adventures in China* has long been held in esteem. . . . In this painting may be studied the highest qualities of the most original school of painting in Japan when the school was exhibiting its greatest power."

* * *

The Richmond Academy of Arts has recently acquired "Un Sogno Di Primavera" (Spring Dream) by Attilio Piccirilli for its permanent collection, according to Thomas C. Parker, Director. (See illustration on page 209.)

* * *

Important recent accessions at the Minneapolis Museum include three handsome jade carvings from the collection of the Hsuan T'ung, last Emperor of China, presented by Mr. and Mrs. August L. Searle; lapis and turquoise carvings in the form of mountains, and fifteen snuff bottles, presented also by Mr. and Mrs. Searle, and the beautiful pastel nude, "Lucille," by H. Amiard Obertuffer. An emerald-jade pilgrim bottle from the Emperor's collection is illustrated on page 206, the pastel nude on page 211.

* * *

The Metropolitan Museum has recently acquired, with funds from the Munsey Bequest, a late fourteenth-century French tapestry of King Arthur. The tapestry is probably one of a set representing the nine heroes (three Jews: Joshua, David, and Judas Maccabeus; three pagans: Hector, Alexander, and Caesar; and three Christians: Charlemagne, Arthur, and Godfrey of Boulogne). Woven in wool with double weft threads, the tapestry is in excellent condition for a piece of this age.

Also recently received, through the bequest of Mrs. Valerie Burckhardt Hadden, was "The Lady with the Rose," a portrait of Charlotte Louise Burckhardt, sister of the donor, by John S. Sargent. It is a brilliant example of this painter's early period. (See illustration on page 210.)

"The Agony in the Garden," by Raphael, from the Mackay Collection, has recently been purchased by the Metropolitan Museum. The picture is one of the five panels which originally formed the predella of the altar-piece, "The Madonna of San Antonio," already owned by the Museum.

The Metropolitan announces that it has recently purchased "The Adoration of the Shepherds," by Mantegna. It was painted in Mantegna's late twenties, and shows the blending of the deliberately scientific and the innately artistic aspects of his genius; of the realistic, too, with the ideal.

The armor of George Clifford, Third Earl of Cumberland, K.G. (1558-1605) has been recently acquired by the Metropolitan Museum through funds from the Munsey Bequest. This suit was in all likelihood made especially for the Earl's installation as Champion to Queen Elizabeth in 1590. From Appleby Castle, Westmoreland, and from the Mackay Collection.

* * *

"Young Girl with Hat (*Jeune Fille au Chapeau*)" by Auguste Renoir has been recently purchased by the John Herron Art Institute through the James E. Roberts Fund. The painting is representative of the best work of this eminent artist. (See illustration on page 204.)

NEW BOOKS ON ART



Henry Ward Beecher
American Wood Sculpture 1850-1860, Reproduced from "American Folk Art"
Reviewed on Page 217

New Books on Art

Horizons

By Norman Bel Geddes. Little, Brown and Company, Publishers. Price, $4.75.

In *Horizons* Norman Bel Geddes draws sketches of endless appeal to the grown up American boy, the male of the species who wonders how things work, and enjoys a philosophical quest into ways and means of making them work better. For the female who is over-quick at epitomizing, there are in this book many topics of conversation: "automobiles that run backwards," "restaurants on top of poles," "airplane landing fields that float on rafts in New York harbor," and perhaps "gas stoves that look like ice boxes."

On quick reading one meets Mr. Geddes' belief that the world, particularly America, is in a chaotic state out of which will grow new and greater order. He is a designer and feels this in relation to design. He believes that the automobile still suffers from too many characteristics inherited from the horseless carriage. He believes that furniture is now but a degenerate descendant of the family made illustrious by the great cabinet makers; that architecture is a last sad remnant of Greece, with a few primitive characteristics from Spain and the Cotswolds, and with some more civilized traces remaining from regal France. He thinks that in well nigh everything there is a senseless clinging to a dead past—a tendency which makes us build steel buildings to look like solid masonry.

Mr. Geddes points, among other instances, to the Golden Age of Greece, with its growth in the midst of chaos and disillusionment with the past. Of course there are flaws in this parallel, yet it is obvious that there was little respect for "Past" in such rapid growth to a complete school of design. And it is true, at least in this critic's opinion, that the present world has had very nearly enough of its past. So it is not hard to agree with Mr. Geddes. Furthermore, although his pictures of future horizons are all seen from one angle, that of design, they are extremely interesting. In so far as he explains them they are not unreasonable.

The subjects covered include the author's bigger and more efficient ocean liner, his roomier and abler motor vehicles, more commodious and faster trains, giant airplanes and air terminals, modern economical houses, theatres, and restaurants. Some of the latter float in lakes, others are under water, and one is on top of a pole, hundreds of feet in the air. There are descriptions of modern factories, scales, stoves, radios, and furniture, a chapter on store window display.

On this general aspect of the work there are several criticisms. The fields of Mr. Geddes' design ability are broad. His methods, which include a research department, are sound, even resulting in what seems to amount to a design factory. Yet all of the "answers" given to present design problems are inscribed "designed by Norman Bel Geddes." We do not accuse Mr. Geddes of undue pride of authorship, for it is obvious that the same material, if described in greater detail could have filled a larger and still more intriguing book. Yet an inspired study of today's trends in design, in the hands of competent men the world over, would constitute truer and broader "Horizons."

The book seems to have been written quickly by a fast and fertile brain more accustomed to thinking in terms of form and mechanics than in words. The writing could be more terse and concise and so gain considerable clarity. This would fit in admirably with the author's idea of utility.

Perhaps least important, Mr. Geddes does not give sufficient data on most of his developments for an engineer to criticize.

But what of art? Are the readers of this magazine interested in what *may* be the layout of New York's air terminal in ten or twenty years? This question is open to speculation. Its answer touches on the true worth of the book. It is a worth at first not obvious, but one of primary and fundamental interest to readers of this magazine.

Briefly, Mr. Geddes states his definite opinion that art is coming down from the picture frames, off the pedestals, out of museums. He states that he believes the obelisk of the Washington monument to be the only expression of art yet produced by this country which will be of lasting interest.

Yet, with this apparent negativism, he gives the past its full due in respect to honesty, artistic inspiration, and ability. He thinks constructively and positively about the future. He proves the possibility of greater fields for art than have yet been known. He proves the indispensability of the artist in future development. His "Horizons" are thrilling.

In accord, or in disaccord, argument with Mr. Geddes' underlying contentions is wit-sharpening for any art amateur. Ignoring his implications would be ostrichian.

WALLACE T. BACKUS

American Folk Art

The Art of the Common Man in America, 1750-1900. Text by Holger Cahill. Seventy-nine Plates. W. W. Norton & Co., Publishers (for the Museum of Modern Art). Price, $3.50.

The material covered in this brief account has received only fragmentary treatment heretofore. By "folk art" is meant neither the craft arts of colonial America, its silver, glass, furniture, nor the main stem of the fine arts as displayed in conventional paintings and sculpture. Instead are considered what may be called the informal or amateur arts of pre-Industrial America: sculpture as displayed in cigar-store Indians and ships' figureheads, in cast iron weathervanes and plaster figures, and the paintings on velvet of boarding school girls, illuminated birth and death certificates of Pennsylvania Germans, and some commercial portraits. The selection and arrangement of the material produce an impressive unity and reality. Of these artists, Mr. Cahill has observed in his foreword: "That their work was not the background for the development of American art as we know it today is one of the accidents of our art history."

F. A. GUTHEIM

The Decade of Illusion, Paris 1918-1928

By Maurice Sachs. Alfred A. Knopf, Inc., Publishers. Price, $3.50.

A self-opinionated young Frenchman presents a charming and delightfully kaleidoscopic parade, staged in the smart salons, attics, theatres, studios and by-ways of France (mostly Paris), which includes in its *dramatis personae* practically every well known painter, composer, musician, poet, politician, dressmaker, critic, author, bookseller, art dealer, and publisher who has gravitated to Paris in the last ten years or so. If you can imagine the mixture of "*La Vie de Bohème*," the letters of Madame de Sevigné, the backstairs gossip of *Washington Merry-Go-Round*, and a bit of Baedecker and the *Imitation of Christ* all pleasingly thrown together, you have Maurice Sachs' *The Decade of Illusion*. If you have lived in Paris for any length of time recently you are bound to find in the book some person familiar to you, at least by name and reputation. If you are familiar with modern French literature, music, painting, or thinking, you will find enjoyment in the intimate sketches and full length pen portraits of some of those whom you may esteem.

The author takes you into the family circle, the bedroom and even the bath. Prominent personalities live, perform, sleep, die, are interred by the youthful Mr. Sachs in an amazingly superficial chit-chat style which is both entertaining and informative.

The genius of Charlie Chaplin is compared to that of Michelangelo, Leonardo da Vinci, Picasso, and Napoleon. The religious fervor and holy devotions of Cocteau, Maritain, and Max Jacob are described in classical phrases which are almost poetry. The author displays a decided case of hero worship in describing some of the characters. He falls at the feet of Maritain, Picasso, Cocteau, and Max Jacob, and, with the assurance of youth, he thrusts spiteful daggers at the great Anatole France. He conjures up gracious scenes in the smart salons of Marthe Chanel and Madame Sert and makes ridiculous assertions about the life, manners, and customs in the United States. He visited this country several years ago and evidently was not quite as keenly observant while here as he has been in his own milieu.

The book contains such a variety of people, especially the "great ones" of the arts, known around the world, that some of the omissions stand out—Maurice Ravel and Arthur Honneger, for example.

The book is translated by Gwladys Matthews Sachs. It is a fine, lucid and flowing translation.

C. NORRIS MILLINGTON

India (The Civilizations of the East)

By René Grousset. Alfred A. Knopf, Inc., Publishers, Price, $7.50.

René Grousset's volume *India* in the series *The Civilizations of the East* has certain qualities that make it a real contribution to the general literature on Indian art. It is written by a man who loves this art with great passion. "Forever blessed be the sacred land to which humanity is indebted for such enrichment," he says.

His fine appreciation of its qualities is amply demonstrated by the discriminating choice of material he has made in his illustrations. They would well have been confined to the end of the book or of each chapter, however. Scattered through the text as they are, entirely without connection with it, they constantly distract the attention. If they had been chosen less carefully they could better have survived such lack of organization in their treatment and such careless printing.

M. Grousset's chief interest is sculpture. This subject has never been better presented than it is in this volume and while one might wish that in the important matter of the origin of the

Buddha image he had given Dr. Coomeraswamy's argument for its Indian origin as well as M. Foucher's for its Greek origin, one cannot criticize him too severely for treating this subject briefly in a short history. He handles the development of style in the mass of confusing material with clarity and thoroughness. Perhaps his great contribution, however, lies in the way that he is able to present unfamiliar material created by people whose ideals of beauty are remote from those of the average westerner in such a way that these ideals become familiar and more than acceptable, enchanting. This he does by using excellent and ample translations of the literature of the important cultural epochs. This literature not only makes clear the iconography of single figures but gives the subject matter of the great Hindu compositions. In its pages, too, lie the sources for the physical types which become more convincing and take on new life when you read of, as well as see, the characteristics chosen by the artists to embody ideals of beauty or of spiritual insight and power.

Painting and architecture, the other subjects presented, do not receive the same complete treatment. While M. Grousset discusses the frescoes at Ajanta and Sigirya admirably, the wall paintings at Elura are ignored. The schools of painting in Gujirati and Bengal are dismissed in a sentence and while a brief but adequate survey of Rajput painting closes the book, it is not illustrated with the completeness it deserves.

This is equally true of architecture. A few of the great temples of the several mediaeval localities are illustrated, others are mentioned but the plan of the temple, the way the architects handled space, the development of forms, do not receive sufficient attention. While the palace architecture of the Moslems is well discussed that of the Hindus is not mentioned, nor its development through the centuries as shown in early reliefs and as the development throws some light on the origin of certain Moslem forms. Its inclusion would not have been amiss.

In this one-sided treatment of these developments of Indian art, M. Grousset shows a preference for the ripe imperial cultural epochs rather than the periods and places where style was in transition. This is unfortunate but understandable. Christian art in Europe would have been poorer without the Utrecht Psalter, the Spanish Romanesque murals and panel paintings. But perhaps we have in a short history to leave these out and ask people to delight in the full bloom of the Gothic style. And as even the thread of the development of Indian culture is still to be found, in a volume for the general public one's attention should be confined to moments of flowering. Surely as an introduction to and appreciation of Indian art, one could not find today a better volume.

MARGARET FAIRBANKS

Brief Notices

The People's Museum Association of Detroit has issued a pamphlet, *Six Great Painters, A Guide to a Half-Hour Tour of the Galleries* which is planned to concentrate the gallery-visitors' interest on specific objects. A splendid idea. It should make for less aimless wandering and less "gallery fatigue." It should increase enjoyment of the works described and of the whole Detroit Institute of Arts, replacing a vague desire with an interesting method of approach. (Five cents.)

Books Received to March 1, 1933

Arts in American Life, The, by Frederick P. Keppel and R. L. Duffus. (Recent Social Trend Monographs) McGraw-Hill Book Company, Publishers. Price, $2.50.

Arts and Crafts of Philadelphia, Maryland, and South Carolina, 1786-1900 (Second Series), compiled by Alfred Coxe Prime. The Walpole Society, Publishers. Price, $5.00; Limited edition, $10.00.

Thomas Eakins: His Life and Work, by Lloyd Goodrich. Studio Publications, Inc., Publishers (for the Whitney Museum of American Art). Price, $10.00.

Fichtelgebirgsglas, Das, by Tilde Ostertag. Palm & Enke, Erlangen, Publishers. Price, R.M. 4.

Landscape Sketching and Composition, by J. Littlejohns. Isaac Pitman & Sons, Publishers. Price, $4.50.

Rembrandt van Rijn (Master Draughtsmen Series), with an Introduction by Martin Freeman. Studio Publications, Inc., Publishers. Price $2.00.

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order.

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April Schedule, Traveling Exhibitions of The American Federation of Arts

Amherst, Mass. (Massachusetts State College). *Fifty Color Prints of the Year,* April

Appleton, Wis. (Lawrence College). *Educational Water Color Exhibition,* April

Atlanta, Ga. (Georgia Chapter American Institute of Interior Decorators). *Interior Decoration: Photographs,* April 1-15

Cedar Rapids, Iowa (Art Association). *Daumier Lithographs,* April

Dayton, Ohio (Art Institute). *Illuminated Manuscripts,* March 28-April 26

Dayton, Ohio (Art Institute). *National Scholastic Exhibition of High School Art,* April

Emporia, Kan. (Kansas State Teachers College). *Group of Oil Paintings from the Winter Exhibition of the National Academy of Design, 1932,* April

Horse Cave, Ky. (Woman's Club). *Reproductions —Dutch and Flemish Painting of the XVI and XVII Centuries,* April 8-15

Iowa City, Iowa (State University). *National Scholastic Exhibition of High School Art,* April 1-15

Jacksonville, Ill. (Art Association). *George Washington Bicentennial Needlework,* April 1-23

Jacksonville, Ill. (Art Association). *American Life in Retrospect,* April 1-23.

Johnson, Vt. (State Normal School). *Inexpensive Reproductions for Wall Decoration,* March 24-April 7

Kirksville, Mo. (Northeast Missouri State Teachers College). *Native Element in Contemporary American Painting,* April 2-23

Minneapolis, Minn. (University of Minnesota). *English Architectural Lithographs,* April 3-23

Montclair, N. J. (Art Museum). *Pottery and Batik,* April

Nashville, Tenn. (Museum of Art). *Woodblock Prints, Linoleum Cuts and Lithographs,* March 21-April 7

Newark, N. J. (Newark Museum). *Oil Paintings in the Modern Idiom,* April

New Haven, Conn. (Yale University). *Art in Relation to Sports: Oil Paintings,* April

New London, Conn. (Lyman Allyn Museum). *Illuminated Manuscripts,* April 30-May 15

Oneida, N. Y. (High School Art Club). *Pueblo Indian Painting,* April 24-30

Oxford, Ohio (Miami University). *Woodblock Prints by Helen Hyde,* April 17-30

Richmond, Va. (Valentine Museum). *Graphic Processes,* April 1-15

St. Louis, Mo. (Washington University). *Persian Islamic Architecture,* April 3-23

San Francisco, Calif. (M. H. de Young Memorial). *Contemporary Mexican Crafts,* April 11-May 9



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EXHIBITIONS, *Continued*

Southborough, Mass. (St. Mark's School). *Pictures for College Student Rooms,* April 6-20

State College, Pa. (State College). *Art in Relation to Sports: Prints,* March 23-April 9

Syracuse, N. Y. (Syracuse University). *Interior Decoration: Photographs,* April 20-May 2

Troy, N. Y. (Rensselaer Polytechnic Institute). *Pictures for School Room Decoration,* April 1-15

Windsor, Conn. (Art Association). *Art in Relation to Sports: Prints,* April 12-27

Worcester, Mass. (Art Museum). *Reproductions—Italian Painting of the XV and XVI Centuries,* April 1-30

Worcester, Mass. (Art Museum). *Reproductions—Netherlandish, German and French Painting of the XV and XVI Centuries,* April 1-30

Worcester, Mass. (Art Museum). *Reproductions—Dutch and Flemish Painting of the XVI and XVII Centuries,* April 20-30

Side-Lights

Apparently taking a hint from the successful "Horse Show" held in January at the De Young Memorial Museum, San Francisco, several New York galleries have presented zoölogical exhibits. Knoedler's International Horse Show, held for the benefit of the Social Service of the Memorial Hospital, closed on March 31st. F. Newlin Price of the Ferargil Galleries staged until March fifteenth a two-ringed circus with "Cats—porcelain and bronze cats—painted, carved, and etched cats—drawn and woven cats" in the main gallery, while below stairs there was an exhibit for those who prefer dogs, carvings by Madeline Fabre. The *Art News* summed up the situation thus: "With cats on the main floor, and dogs in the basement, it only needs a flock of pigeons on the roof to make Ferargil's an animal fancier's paradise." Meanwhile at the Argent Galleries paintings and sculptures of birds, beasts, and flowers by women painters and sculptors remained on view until March 18th.

Foreign Travel and Study

In addition to the exhibitions held in the many public and private art galleries throughout Europe, the American abroad has many opportunities to increase his artistic and cultural knowledge by means of organized activities that are placed at his disposal. There are at least six educational tours planned for this summer that should interest readers of THE AMERICAN MAGAZINE OF ART:

"Art and Art Appreciation Tour," auspices of The Open Road, visiting nine countries, June 30th to September 5th.

"Modern Architecture Tour," auspices of The Open Road, conducted by Jane West, vis-

Continued on page viii


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FOREIGN TRAVEL, *Cont'd from page* iv

iting six countries, June 30th to August 30th.

"Modern Art Tour," auspices Drama League Travel Bureau, conducted by Selden Cheney and Clara R. Mason, six countries, July 5th to August 19th.

"Summer Travel Theatre School," auspices New York School of the Theatre, conducted by Elizabeth R. Grimball, July 5th to September 19th.

"Europe in Transition," auspices of the Town Crier, conducted by Dr. Frank Bohn, visiting seven countries, July 17th to August 16th.

"Russian Seminar," auspices of the Bureau of University Travel, conducted by Professor Conant, July.

Schools that offer attractive courses of study this Summer are:

School of Fine Arts, Fontainebleau, France. June 25th to September 25th.

International School of Art, courses in Austria, Hungary, Czechoslovakia and Poland. June 25th to August 30th.

Paris Ateliers New York School of Fine and Applied Art, Paris, France. June to November.

Institute of Art and Archaeology, University of Paris. July 3rd to August 10th.

Saterglantan Weaving School, Insjön, Sweden, July and August.

A complete list of the summer courses given at the European universities has been published in handy booklet form by the North German Lloyd Steamship Line.

Full particulars regarding any of the aforementioned tours or schools can be had by writing to The American Federation of Arts Travel Service, 40 East 49th Street, New York City.

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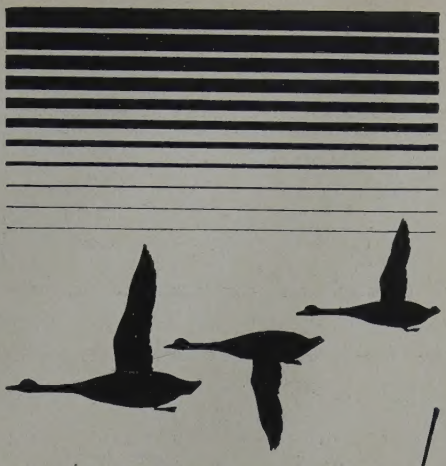
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Annual Exhibitions—1933

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CONNECTICUT ACADEMY OF FINE ARTS, HARTFORD, CONN., 23rd Annual Exhibition, March 11 to April 2, 1933.
Entries closed.

NATIONAL ACADEMY OF DESIGN, 215 WEST 57TH STREET, NEW YORK, 108th Annual Exhibition, March 25 to April 18, 1933.
Entries closed.

CINCINNATI ART MUSEUM. 40th Annual Exhibition of American Art, June 3 to July 2, 1933.
Entry blanks received until May 8th.
Exhibits received until May 21st.

Annual Conventions and Conferences—1933

SOUTHERN STATES ART LEAGUE. Thirteenth Annual Convention, Birmingham, Alabama, April 6-7.

SOUTHEASTERN ARTS ASSOCIATION. Annual Convention, Charleston, South Carolina, April 20-22.

EASTERN ARTS ASSOCIATION. Twenty-fourth Annual Convention, Washington, D. C., April 26-29.

INSTITUTE FOR EDUCATION BY RADIO. Columbus, Ohio, May 3-6.

WESTERN ARTS ASSOCIATION. Fortieth Annual Convention, Columbus, Ohio, May 3-6.

AMERICAN ASSOCIATION FOR ADULT EDUCATION. Eighth Annual Meeting, Amherst, Massachusetts, May 22-24.

AMERICAN FEDERATION OF ARTS. Twenty-fourth Annual Convention, Chicago, Illinois, June 8-10.

AMERICAN ASSOCIATION OF MUSEUMS. Annual Meeting, Chicago, Illinois, June 12-14.

COLLEGE ART ASSOCIATION. Annual Convention, Chicago, Illinois, June 15-17.

ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Meeting, Chicago, Illinois, June.

The quotation on the back cover of this issue is from Lawrence K. Frank's article in the May, 1932, issue of this magazine.

NATIONAL CAPITAL PRESS, INC., WASHINGTON, D. C.

Art is socially significant because it provides the patterns and the aesthetic experiences that rule human conduct, above and beyond all factors in man or in life. Whatever we are or may become we derive from the artist, however he be named or labeled, and in his creations we find our ideals, our hopes, our values and meanings which set our goals and dictate our conduct. The artist gives the form or pattern for human activity and invests our otherwise dull and shabby lives with significance and purpose.

LAWRENCE K. FRANK